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# MUSICAL AMERICA

July, 1937

Founded in 1898 by JOHN C. FREUND

## STADIUM SUMMER CONCERTS BEGIN AUSPICIOUSLY

Albert Spalding Again Is Soloist at Opening Concert, Conducted by Golschmann—Lily Pons Delights Throng

### 'Salome' Is Success

Smallens Conducts the Strauss Music-Drama—Iturbi and Sister Appear as Duo-Pianists—Reiner Takes Up Baton—Choruses Appear

AN audience of 15,000 people, beautiful weather and a full moon attended the opening concert of the New York Philharmonic-Symphony's twentieth summer season in the Lewisohn Stadium on Wednesday evening, June 23. Since that evening the crowds, the weather, and the moon have all been inconstant. Vladimir Golschmann conducted for the first fortnight of the concerts. Under his baton appeared Albert Spalding (on the opening night), Lily Pons, and John Corigliano, violinist. Subsequent conductors have been: Alexander Smallens, who had as soloists José Iturbi and his sister, Amparo; Fritz Reiner, who led the orchestra and the Chorus of the Art of Musical Russia, with a series of Wagner performances to follow; and L. Camilieri, in one concert with the People's Chorus of New York.

The initial program, given by Mr. Golschmann, conductor of the St. Louis Symphony, was ushered in by the playing of 'The Star-Spangled Banner', with the orchestra and audience standing. Then Mr. Golschmann led his men spiritedly through Wagner's Prelude to 'Die Meistersinger', which has served in three other opening Stadium concerts in the last six years. This was followed by Brahms's Violin Concerto, played by Albert Spalding, American violinist, (Continued on page 18)

## Isolde Greets Her Daughter, Eskimo Style



Pictures, Inc.

Nose to Nose, Kirsten Flagstad and Young Else Have a Chuckle to Themselves in England, Where the Norse Soprano Has Reappeared in the Wagnerian Performances Given at Covent Garden

## RAVINIA PARK SERIES OPENS FOR SIX WEEKS

Bori Sings at Initial Concert; Iturbi Plays with Symphony Under MacMillan

CHICAGO, July 10.—With a gala operatic concert dedicated to the memory of Louis Eckstein, late patron of the Ravinia opera, the lovely Ravinia park opened a series of six weeks of symphony concerts on July 1. Noted guest conductors will appear during this period with the Chicago Symphony.

The opening operatic program was conducted by Gennaro Papi, who for (Continued on page 17)

## ITURBI OPENS SERIES IN ROBIN HOOD DELL

Philadelphia's Eighth Season of Summer Night Concerts Begins Favorably

PHILADELPHIA, July 10.—Favored by fine weather and with José Iturbi conducting and John Charles Thomas, American baritone, as soloist, the 1937 (eighth) season of summer concerts in Robin Hood Dell, Fairmount Park, was auspiciously begun on June 24. More than 6,000 persons gathered for the initial concert, a near-capacity audience for this outdoor auditorium, which with its sylvan environment and virtual absence of extraneous noises, is probably one of the best all fresco 'concert halls' to be found anywhere. As in previous summers the larger part of the personnel of the Dell orchestra consists of members of the Philadelphia Orchestra, and following the practice of the last two seasons, the enterprise is being operated on a co-operative basis, with direction of affairs in charge of a committee made up of Philadelphia Orchestra musicians.

Mr. Iturbi, who is musical director for the series and is to conduct the majority of the concerts, had a warm reception when he appeared on the platform after speeches by Samuel R. Rosenbaum, vice-president of the Philadelphia Orchestra Association, and Judge Curtis Bok, president of the (Continued on page 26)

## 'AIDA' OPENS CINCINNATI SUMMER OPERA

Record Audience Greet Verdi Work—'Tannhäuser' Also Given

CINCINNATI, July 10.—After an abbreviated period of preparation, Cincinnati's sixteenth season of summer opera got under way on June 27, with Verdi's 'Aida'. The season is planned to extend for six weeks, six nights a week, and to include three or more operas each week. Fausto Cleva, whose popularity here during the past three summers has closely associated his name

with summer opera in this city, returns once more as principal conductor. He will be assisted by Angelo Canarutto and Vittorio Trucco. Virginia Weder, of the San Carlo opera company, makes her Cincinnati debut as ballet mistress, seconded by Eleanore Doyle. The season is controlled by the Cincinnati Summer Opera Association, with Oscar F. Hild as general chairman.

The opening performance of 'Aida' startled the management no less than the public by drawing the largest attendance in the history of summer opera in the city. After recognizing the (Continued on page 28)

## GIGANTIC FESTIVAL PROPOSED FOR WORLD FAIR

Plans for New York Exposition in 1939 and 1940 Include an Impressive Music Festival on a World Scale

### Music Building Urged

City Proper to Sponsor Events in Conjunction with Fair—Visits by Foreign and Native Symphonic and Opera Organizations Suggested

PROPOSED plans for the "most impressive music festival ever given in America" to be held in the course of the New York World Fair in 1939 and 1940 were announced on June 26 by a committee of musicians, critics and art patrons. The announcement was sanctioned by Allen Wardwell, chairman of the Fair's advisory committee on music. A musical director is to be named to have complete charge of programs. In conjunction with the events on the Fair grounds, performances of operas and concerts will be given in Manhattan Borough, providing another facet of musical activity in direct connection with the World Fair.

The plans provide for participation by international artists in special programs to be given at the Fair grounds in Flushing, Queens, and at the Metropolitan Opera House and Carnegie Hall. A special building to house musical activities at the fair has been urged. It is to include an auditorium seating 3,500 and two smaller stages and auditoriums, thoroughly sound-proofed, for performance on a more intimate scale.

The World Fair management requested submission of plans more than a year ago and, under sponsorship of the Municipal Art Society of New York, a voluntary committee agreed to draft a program. The committee includes Electus D. Litchfield, Serge Koussevitzky, Olin Downes, Walter Damrosch, Hugh Ross, Edward Johnston, Albert Stoessel, Dr. John H. Finley, John Golden and Otto Kinkeldey.

### Varied Events Proposed

Events proposed for the Fair include pageants with musical accompaniment, opera, operetta, ballet and symphonic performances, old and new American musical plays and comedies, choral concerts by the Oratorio Society and the Schola Cantorum, by out-of-town choruses, foreign choral groups, glee clubs of schools and colleges, folksong programs and melodies characteristic of the different states, band concerts, jazz orchestra performances, folksongs and (Continued on page 4)

## FUNDS ARE RAISED FOR PHILHARMONIC

### Three-year Support for Orchestra Is Announced at Meeting in Greenwich

GREENWICH, CONN., July 10.—Marshall Field, president of the New York Philharmonic-Symphony Society, announced at a meeting held at the Belle Haven Beach Club by the society's subscription committee for Greenwich and Westchester County, that funds have been raised to support the orchestra for the next three years. Mrs. Alva Benjamin See, chairman of the committee, presided, and Mrs. Vincent Astor, chairman of the society's auxiliary board, was also a speaker.

Mr. Field, however, also emphasized the necessity of maintaining subscriptions and of increasing them as much as possible. He mentioned the limitations of the orchestra's present home, Carnegie Hall, and said that with a larger auditorium, the orchestra might be entirely supported through ticket sales. It was made known that after the next three years, special plans are to be made to celebrate the orchestra's 100th anniversary, which will come in 1942.

Mrs. Astor outlined the course of the coming season under John Barbirolli, and Georges Enesco, guest conductor. She also cited the improved financial record of last season. The orchestra's various series, she said, were well subscribed for, except the Sunday afternoon concerts, a fact due to radio broadcasts, which however will be continued next year as an educational obligation to the country at large.

### AUSTRIAN MUSIC AT FAIR

#### 'Vienna, City of Song' Planned to Give Celebrated Operettas

The committee for the presentation of Austrian Art, Science and Culture, announced on June 30, a project to be called 'Vienna, City of Song', which is to include reproductions of theatres, cabarets, shops, restaurants and cafés to be built at the New York World Fair.

There will be a reproduction of the celebrated 'Theater an der Wien' with a seating capacity of 1,200 where the music of Johann Strauss, Franz Lehar, Millöcker, Suppé, Leo Fall and Eisler will be given and operettas of famous composers produced. It is the intention of the sponsors to induce men like Lehar, Emerich Kalman, Robert Stolz, Oskar Straus and others, to come to New York to conduct their own works. It is also hoped to bring to America, through co-operation with the Austrian government, Austria's 'Deutschermeister Kapelle', a military band, and invitations will also be sent to the Vienna Choir Boys, the Wiener Männer Gesang Verein and other organizations.

#### Two WPA Operas Deferred

Two WPA operas, 'The Tales of Hoffmann', and Marc Blitzstein's 'The Cradle Will Rock', the libretto of which dealt with a steel strike, were either deferred or cancelled upon reception from Washington of orders to delay all scheduled openings of WPA activities until after July 1.

#### Composers at MacDowell Colony

PETERBOROUGH, N. H., July 10.—Composers residing at the MacDowell Colony this summer include Mabel Daniels, Mrs. H. H. A. Beach, Edwin Stringham, Charles Haubiel, Marion Bauer, Charles Wakefield Cadman, Mary Howe, Douglas Moore and Chalmers Clifton.

## New Music Triumvirate on The New York 'Sun'



William G. King, Music Editor



Oscar Thompson, Music Critic



Irving Kolodin, Associate Critic

IN re-constituting its music department, as the result of the recent death of W. J. Henderson, for thirty-five years both music editor and music critic of the New York Sun, that paper announced on July 2 the appointment of William G. King as music editor and Oscar Thompson as music critic, with Irving Kolodin as associate critic. Mr. King will be in charge of all news material and features pertaining to music and Mr. Thompson will succeed Mr. Henderson as first critic. Both Mr. Thompson and Mr. Kolodin were associated with Mr. Henderson in the music department of the Sun and Mr. King

has been a member of the Sun's editorial staff.

For six seasons, Mr. Thompson was music critic of the old New York Evening Post. Before going to the Sun, he was in the music department of the New York Times. Since 1919, except for two brief intervals, he has been one of the editors of MUSICAL AMERICA and will continue in his present post of executive editor. Mr. Thompson, who will take up his new duties on the Sun with the beginning of the new season in the Autumn, has taught at both the Curtis Institute of Music in Philadelphia and at the New York College of

Music. He is the author of "Practical Musical Criticism," "How to Understand Music," "A Tabulated Biographical History of Music" and "The American Singer—A Hundred Years of Success in Opera."

Mr. King, before joining The Sun, was on the staff of the New York Evening Post and that of the Associated Press.

Mr. Kolodin, at one time a student at the Institute of Musical Art, is the author of "The Metropolitan Opera, 1883-1935" and is a contributor to magazines dealing with music and the other arts.

## RECORD FESTIVAL PLANNED FOR WORLD FAIR

(Continued from page 3)

native music of South America, exhibits of musical instruments, reproductions of recorded music and broadcasts.

Musical events outside of the Fair will include concerts by the New York Philharmonic-Symphony with soloists and guest conductors, concerts by guest orchestras in Carnegie Hall, special performances at the Metropolitan, performances by guest organizations at the Metropolitan, exhibits of musical memorabilia at Carnegie Hall, the Metropolitan and the New York Public Library.

For the program at the Fair the committee urged the inclusion of operas from Europe and in this connection mentioned as possibilities the Moscow Art Theatre Music Studio, the French Opéra Comique, the Prague National Opera, the Belgrade Royal Opera and the Dresden Opera Company. For inclusion in the program of musical plays and comedies, suggestions ranged from Weber and Fields acts to 'Green Pastures' with the Hall Johnson Choir, and 'Of Thee I Sing.' The committee also suggested that the summer concerts of the New York Philharmonic-Symphony

regularly held at the Lewisohn Stadium in New York, be transferred to Flushing for the Fair, and recommended a supplementary season of Wagnerian opera at the Metropolitan.

It was reported that the management of Carnegie Hall wanted a guarantee of seventy dates for the five warm months of the summers of 1939 and '40 to install an air-cooling system. Orchestras suggested as guest organizations include those of Boston, Philadelphia, Chicago, Cleveland, Cincinnati, St. Louis, Minneapolis, San Francisco and Los Angeles.

Financing of the events would be shared between the Fair, outside capital, concessionaires and foreign governments. The plans of the committee were endorsed by Percy R. Straus and David Sarnoff, vice-president of the Fair; Ernest Hutcheson, Mrs. August Belmont, Mr. and Mrs. Frances MacFarland, Mrs. Eugene Stuart Childs, Mrs. Charles Guggenheimer, Frances D. Perkins, Walter Price, Carleton Sprague Smith, Oscar Thompson, George Gattlan, Chalmers Clifton and Lee Pattison.

Establishment of an advisory committee on music was announced on July 3 by Grover A. Whalen, president of the Fair corporation.

The committee will be headed by Allen Wardwell, a director of the Metropolitan Opera Association, as general chairman, and includes as members many distinguished musicians and patrons of music. Mr. Wardwell has been assisted in the preliminary work of the committee by two vice chairmen, Mrs. Vincent Astor and Marshall Field.

In addition to Mr. Wardwell, Mrs. Astor and Mr. Field, the following are members of the advisory committee:

John Barbirolli, conductor of the New York Philharmonic-Symphony.  
Howard Barlow, conductor, Columbia Broadcasting Company.  
Samuel Barlow, composer.  
Harold Bauer, pianist.  
Mrs. August Belmont, chairman of the Metropolitan Opera Guild.  
Frank Black, National Broadcasting Company.  
Lucrezia Bori, former soprano of the Metropolitan Opera Association.  
Mrs. Melbert B. Cary, Jr., director of the National Orchestra Association.  
Chalmers Clifton, local administrator of the music project of the Works Progress Administration.  
Dr. Walter Damrosch, composer and orchestra director, musical counsel for the National Broadcasting Company.  
Olin Downes, music critic of The New York Times.  
John Erskine, former Professor of English at Columbia University and retired president of the Juilliard School of Music.  
Mrs. Reginald Fincke of the Schola Cantorum of New York.  
Lawrence Gilman, music critic of The New York Herald Tribune.  
Mrs. Daniel Guggenheim.  
Mrs. Charles Guggenheimer, Chairman of the Stadium Concerts committee.  
Henry Hadley, composer, conductor of the Manhattan Symphony Orchestra and of the Pennsylvania Orchestra of Philadelphia.  
Ernest Hutcheson, dean of the Juilliard Graduate School of Music.  
Hermann Irion, of Steinway & Sons.  
Edward Johnson, general manager of the Metropolitan Opera Association.  
Walter Kramer, composer.  
Electus D. Litchfield, member of the American Federation of Arts and of the Beaux Arts Institute of Design.  
David Mannes, violinist, director of the David Mannes Music School.  
Walter W. Naumburg, sponsor of the Naumburg Central Park concerts.  
Lee Pattison, pianist.  
Mrs. Arthur M. Reis, chairman of the executive board of the League of Composers.  
Oscar Thompson, music critic of The New York Sun and executive editor of Musical America.  
Mrs. Olga Samaroff, pianist and member of the faculty of the Juilliard School of Music.  
Ernest Schelling, composer, pianist, conductor.  
Alexander Smallens, conductor.  
Carleton Sprague Smith, director of the musical department of the New York Public Library.  
Albert Stoessel of the New York Oratorio Society.  
Lawrence Tibbett, baritone of the Metropolitan Opera Association.

Wilfred Pelletier Weds Rose Bampton  
The marriage of Rose Bampton, soprano of the Metropolitan Opera, to Wilfred Pelletier, conductor of the same company, in Elkton, Md., on May 24, was made known on June 15. Miss Bampton, a native of Cleveland, made her debut at the Metropolitan in 'La Gioconda' on Nov. 28, 1932. Mr. Pelletier was born in Canada and studied music in Paris. He joined the Metropolitan in 1916.

# BERG'S 'LULU' HAS PREMIERE IN ZURICH

## Composer's Final Operatic Work Proves Vivid and Interesting—Technique Differs from That of 'Wozzeck' in Musical Characterizations

Editor's Note.—As reported in the June issue of MUSICAL AMERICA, Alban Berg's 'Lulu' had its world premiere in Zurich on June 2. Dr. Willi Reich, the Austrian critic, whose analysis of Berg's 'Wozzeck' did much to clarify that work for Americans, has written for MUSICAL AMERICA his impressions of the posthumous work.

By DR. WILLI REICH

ZURICH, July 5.

**I**MMEDIATELY after the completion of 'Wozzeck', Alban Berg started an intensive search for a new operatic text. Two subjects occupied him in particular; the legend of



Alban Berg, Composer of 'Lulu'

the glassworks, 'Und Pippa tanzt' ('And Pippa Dances'), by Gerhart Hauptmann, and 'Der Dybuk' ('The Dybuk') by Ansky. If he finally decided, however, in favor of Frank Wedekind's 'Lulu' tragedy, he was led to this decision not only by the advice of a friend, who understood Berg's individuality especially well, but also by a strong theatrical impression received in his youth. On May 29, 1905, the premiere of the 'Büchse der Pandora' ('Pandora's Box'), the second part of Wedekind's two-part drama, took place in Vienna. Alban Berg, then twenty years old, was in the audience and drew from the play and from the outstanding performances of the actors, among whom there were also the poet and the woman who later became his wife, Tilly Newes, an unforgettable impression.

### Different in Technique from 'Wozzeck'

A comparison of the formal structure of the 'Lulu' music with that of 'Wozzeck's' reveals the fact that, whereas Berg molded the loose sequence of scenes of Büchner into a musical structure on a grand scale, by giving each scene a special musical form peculiar to it, his procedure in the composition of 'Lulu' was such, that definite musical forms were associated with the individual characters, which forms run through the whole piece and only when taken collectively yield the complete musical characterization of the figures. If in 'Wozzeck', to a certain degree, the inner aspects of the scenes actually compelled their musical illumination by means of instrumental forms, the action of the 'Lulu' tragedy, which progresses for the most part in larger or smaller ensembles, quite logically impelled the



Scene from the First Act of Alban Berg's 'Lulu'—the Painter's Studio—as Mounted at the World Premiere in Zurich



Frank Wedekind, from whose plays, 'Erdgeist' and 'Die Büchse der Pandora,' the Libretto of 'Lulu' is Derived



Nuri Hadzic, Who Created the Title Role in the Wedekind-Berg Music Drama

composer to give the preference to vocal forms, while the large instrumental forms are reserved for the two leading male figures, Doctor Schön (sonata) and Alwa (rondo). In 'Wozzeck' the compact completeness of the musical structure was guaranteed by that of the forms marshaled for the characterization of the individual scenes. With the "open forms" of the 'Lulu' scenes, this completeness and compactness had to be achieved by other musical means. The first of these resulted from the use of the twelve-tone scale, elaborated by Berg in a very special way, which has the whole opera grow out of the progression associated with the figure of 'Lulu'.

In a highly original manner Berg knew how to make all the elements of the musical configuration, even the purely technical ones of the instrumentation, subservient to the musical dramatic characterization; one could call this technique a sort of "expanded use of the leitmotif" or perhaps a "psychologizing of the musical material". As an example, let me cite the shaping of the role of the Countess Geschwitz, which is based throughout on the pentatonic, or the characterization of Rodrigo by

means of ponderous piano accords. Pure leitmotifs in the Wagnerian sense also occur, as perhaps the chords associated with the picture of Lulu. A further important structural medium for Berg was the human voice, which itself stipulated both the general marshaling of vocal forms, arias, recitatives, ensembles, as well as the exhaustion of all technical possibilities of the voice material. The constant interchange of every conceivable manner of speech and song in a special characteristic of this opera, the manifold coloratura passages in the role of Lulu aim to suggest by means of stylization that unreal sphere in which the heroine of the opera moves in the dreamy fashion of a virtuoso.

### Separate Parts Complete

In its component parts, 'Lulu' is complete. The vocal parts are worked out in full, the orchestral score with notations in two or three systems with scattered instructions for instrumentation. The score of the third act breaks off with measure 268. The composer, however, orchestrated the close of the opera for concert performances. The completion of the entire instrumentation should not be difficult for a musician familiar with Berg's method of working in abso-

## Performance, Witnessed by the Widows of Both Author and Composer, Conducted by R. F. Denzler—Singers Praised for Dramatic and Vocal Work

lute accordance with his ideas. This task would, to be sure, take some time, since the most exact knowledge of the portions of the score instrumented by Berg himself and their relation to the component parts would be necessary beforehand.

The two acts which had been completely finished by Berg himself were in Zürich; then the stage director, Karl Schmidt-Bloss, stepped before the curtain, sketched briefly the further course of the action, which proceeds through the scene of the Parisian demi-monde to Lulu's ghastly end in the London garret. At this point the portion completed by Berg was resumed, and the opera ended with the stirring words of the dying Countess Geschwitz: "Lulu! my angel! Let me see you once more! I am near you! Will stay near you throughout eternity!" . . .

### An Impressive Premiere

The performance in Zürich made it quite clear that Berg's eminent musical dramatic talent reached its true climax in this opera. In unbroken intensity the work of this master was consummated. In its stage effectiveness, its almost inconceivable thematic richness, its finish and inspiration to the nth degree 'Lulu' marks a culmination of modern operatic art. To have brought out this impression without a blemish is to the special credit of the Zürich premiere, above all to the understanding, and devoted conducting of R. F. Denzler, and to the cleverly handled scenic arrangements of Karl Schmidt-Bloss. Of the singers Frau Nuri Hadzic (Lulu), Asger Stig (Doctor Schön) and Albert Emmerich (Rodrigo) deserve especial praise.

The premiere might be considered a musical world sensation; Berg's friends had gathered from far and near, likewise representatives of the world press. The premiere took on a special atmosphere through the presence of Hélène Berg and Tilly Wedekind, the wives of the two authors. With this memorable performance the Zürich Stadttheater won for itself the undisputed right to first place among all the operatic stages of German-speaking territory. The audience accorded recognition to the musically historical factor of this premiere with enthusiastic applause and the gates of the world are now open to the work.

## AGAIN HEADS RELIEF FUND

### Damrosch Re-elected Chairman of Musicians Board

At the annual meeting of the board of directors of the Musicians Emergency Fund, held in Steinway Hall on May 20, Walter Damrosch was again elected to the chairmanship. Mrs. Vincent Astor was re-elected acting president and Paul D. Cravath, a member of the board. Ernest Hutcheson and Chauncey Stillman were newly elected to the board. Mrs. Astor, reporting on the activities of the fund, said that 128 musicians who are temporarily not self-supporting are receiving weekly aid and that 2,902 are being given intermittent help. A committee under the chairmanship of Mrs. Charles E. Mitchell and Dorothy Gordon has been formed to raise new funds to further the organization's concert work in the schools.

# TO HONOR AMERICA'S TROUBADOUR, The Pittsburgh Memorial



Photos from University of Pittsburgh

By JOHN TASKER HOWARD

A FEW weeks ago a group of Americans provided another answer to the charges of materialism that are constantly leveled at our nation. They gathered in Pittsburgh, one of our great industrial centres, to honor not a steel king nor an inventor, but a simple, lovable poet and song writer. They dedicated a memorial which takes its place with the MacDowell Colony at Peterboro as one of America's tributes to its creative musicians.

The composer who was honored at Pittsburgh was not a great symphonist, nor a creator of epic music-dramas; he was the composer of our best-loved people's songs—"Old Folks at Home" and others of its kind. He was Pittsburgh's native son, Stephen Foster, whom some of us have come to call "America's Troubadour".

There are, of course, several other memorials to Foster, the "Old Kentucky Home" in Bardstown, the memorial museum on the site of his actual birthplace in Pittsburgh, the spacious "birthplace" which Henry Ford has moved to his collection of Americana at Dearborn, and numerous statues, parks and schools. The new building in Pittsburgh surpasses them all, in form as well as in spirit, and it is probably the most impressive memorial ever erected to a composer of music. Certainly it is among the most beautiful and appropriate of them.

## Idea Dates Back Ten Years

The idea for such a memorial dates back about ten years. In 1927 Mrs. Will Earhart was president of the Tuesday Musical Club in Pittsburgh. She felt that the time had come for an appropriate memorial to Foster, and she proposed to the club's board of governors that their organization sponsor the erection of a suitable building. A Stephen Foster Memorial Committee was organized under the presidency of E. T. Whiter, and in association with the Tuesday Musical Club and the Uni-

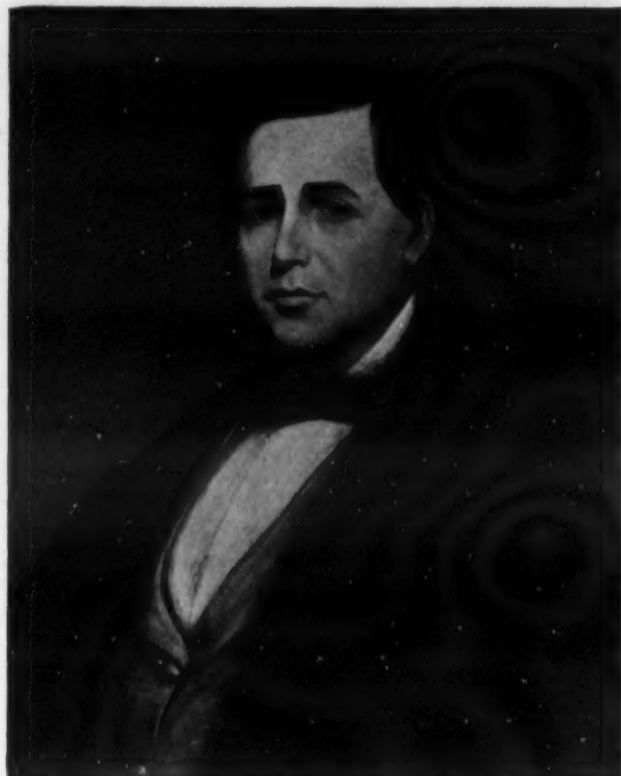


versity of Pittsburgh it raised \$500,000 during the ensuing ten years. Contributions were received from Pittsburgh citizens, from children in the schools, and from lovers of Foster's music throughout the state and nation.

Soon after the plan for the Memorial was suggested, the University of Pittsburgh offered its co-operation. Through Chancellor John G. Bowman the University invited the committee to erect the new building on its campus, next to the towering Cathedral of Learning. It also offered to maintain and operate the building after its erection. This offer was readily accepted; ground was broken on January 13, 1935, the corner stone laid on June 3, 1935, and the completed building formally dedicated on June 2, 1937.

While all of this was being consummated in Pittsburgh another Foster shrine was being assembled in Indianapolis, one which was destined to play a major role in the Pittsburgh Memorial. In Indianapolis there lives a retired manufacturer, Josiah Kirby Lilly, whose love for the music of Stephen Foster was aroused in his early youth, and who has never lost the childhood memory of student serenading parties singing "Come Where My Love Lies Dreaming", "Jeanie with the Light Brown Hair", "Beautiful Dreamer", and other Foster songs.

In 1930 Mr. Lilly installed a sound-



Portrait by Thomas Hicks

The Stephen Foster Memorial on the Campus of the University of Pittsburgh and the Famous Hicks Portrait of Foster. Josiah Kirby Lilly of Indianapolis, Whose Priceless Collection of Fosteriana Is Housed in the Memorial, Is Shown at the Left.

reproducing machine in a little stone building which he had erected on his estate, a building originally intended to house a pipe organ. Among the records

purchased for the new phonograph was an album containing a number of Foster songs. These brought back many old memories and the name of Stephen Foster became once more a symbol of

wistful, gentle music.

One of Mr. Lilly's sons, a noted collector of rare books, was present when these first records were played. He was asked where some of the first editions of Foster's songs might be procured, and he suggested a bookdealer in Boston who subsequently obtained for Mr. Lilly several hundred sheets of Foster's songs, including a large number of first editions.

Thus started a fascinating sport, the

Receipts on Sales		Receipts on Sales - continued	
Old Folks at Home	1647.46	Ring the bells	35.24
My old Kentucky home good night	1372.06	Village Swallow	36.08
Old Dog Tray	1080.25	Captain Schottische	44.06
Casals in the East ground	906.76	Old Folks Goodnight	30.92
Swing Song	642.54	Swing Song	30.55
My Old Kentucky home	564.57	What there be gone love	22.20
Willie we have missed you	551.12	Old folks have departed from	25.94
Oh boys carry me long	497.77	Willie we have missed you	39.08
Hard times come again no more	394.70	Solely Yours	21.46
Swing Song	283.84	Swing Song	19.12
Swing Song	278.01	Swing Song	15.08
Swing Song	217.80	Swing Song	17.54
Swing Song	203.04	Swing Song	17.37
Swing Song	91.15	Swing Song	16.98
Swing Song	62.52	Swing Song	14.50
Swing Song	59.91	Swing Song	8.98
Swing Song	59.88	Swing Song	8.00
Swing Song	50.72	Swing Song	150.00
Swing Song	54.53	Swing Song	60.00
Swing Song	44.72	Swing Song	1672.28
Swing Song	9862.75		

Opposite Pages from Foster's Account Book, Showing a Total (Faintly Indicated in Pencil at Bottom of Second Column) of \$11,550.06 in Receipts from the Sale of His Compositions

# STEPHEN FOSTER

finding of more first editions, and the checking of each copy with available information to determine which were "firsts" and which were later prints. That which had begun as the pursuit of a private hobby soon grew to a wide correspondence with other collectors, and the issuance of a "bulletin," first mimeographed and in later editions printed, announcing Lilly acquisitions and advertising for items which the collection lacked.

The little stone house was soon named



The Little Melodeon of Four and a Half Octaves, Which the Young Foster Carried About with Him on Serenading Parties

Foster Hall and its magazine the *Foster Hall Bulletin*. Gradually a staff was gathered, to help in the work of research, in cataloguing acquisitions, and in answering the many questions which poured in from all parts of the country.

When Mr. Lilly first started assembling the collection he announced that it would not always remain a private hobby. He said that when "reasonable completeness" was attained, arrangements would be made to insure its proper placement in order that it might be conveniently available to all citizens of the country. It had already proved highly useful to those who wanted information on Foster, and as the com-

poser's most recent biographer, I myself can testify that no biographer ever had so much material handed to him on a silver platter as did the author of 'Stephen Foster, America's Troubadour.' In addition, the friendly interest of Mr. Lilly and the entire staff contributed immeasurably to whatever merit the book may possess.

Nor, while Foster Hall was still a private institution, was Mr. Lilly content with inviting people to Indianapolis to study the collection. Various items were reproduced and presented to libraries and collectors, chief among them the reproduction of all the first editions of Foster's works. One thousand sets of these were made, each packed in three handsome slip-cases contained in a metal cabinet, and all of them presented with the compliments of Foster Hall to libraries in America and Europe.

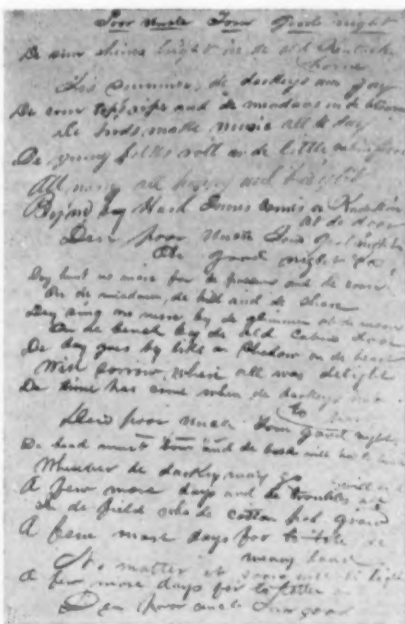
## Songs Supplied to Schools

Other projects have been carried to completion. A special edition of selected Foster songs has been distributed to schools, another album to radio stations, and a medley for band (score and parts), to band leaders throughout the country. For none of these has any charge been made; Mr. Lilly maintains that he is trying to pay an "unpayable debt", for the comfort, courage and joy he himself found in the songs of Stephen Foster.

When Mr. Lilly stated that he hoped some day to place the collection where it would be available to the public, mutual friends arranged matters so that Chancellor



Scenes at the Opening of the Memorial Building: Above, the Foster Singers of the Tuesday Musicales. Left, the Dedication, Showing Chancellor John G. Bowman of the University (Seated at Right) as He Formally Received the Gift of Mr. Lilly, Who is Speaking (Centre)



First Draft of the Lyric of 'My Old Kentucky Home' Which Foster Originally Intended to Call 'Poor Uncle Tom, Good Night'

Bowman of Pittsburgh and Mr. Lilly might meet, then Mr. Lilly and Mrs. Earhart. Each learned the aims of the other, and on realizing the importance and the projected beauty of the proposed Memorial in Pittsburgh, Foster's birthplace and home, Mr. Lilly felt that this should be the permanent home for his collection. He offered to give it in its entirety when the building should be completed. It is also no secret that Mr. Lilly was a substantial contributor to the building fund.

## Physical Beauty of Memorial

The physical beauty of the memorial is difficult to describe in words. Certainly there is lofty inspiration to be found in viewing it nestled at the base of the soaring Cathedral of Learning. It consists of two connected units. The main building is an auditorium seating seven hundred people, and attached to it is a smaller shrine housing the Lilly collection. The architect, Charles Z. Clauder, was careful to design the Memorial so that its Gothic architecture, in its lines and angles, would harmonize with those of the Cathedral of Learning.

The interior of the auditorium is also Gothic, finished with Indiana limestone, and the pointed Gothic arch of the proscenium, framing a luxuriously heavy curtain of

flamingo plush, seems symbolic in its idealism. This auditorium will be used for the concerts, lectures and dramatic productions of the University of Pittsburgh, the Tuesday Musical Club and other groups. Beneath it are located a large social room, permanent offices of the Tuesday Musical Club, dressing rooms for performers, and a kitchen.

The smaller shrine, which houses the Foster Hall Collection, is a room of twelve sides containing a series of delicately carved stone arches. The room is lighted by stained glass windows, picturing the best known Foster songs. Around the walls are displayed facsimile reproductions of the title and music pages of the first or earliest known editions of every published song, composition, arrangement and translation by Stephen Foster so far discovered. Adjoining the main room are the curator's office and a library, and underneath is a large storage room.

## Hodges Named Curator

Fletcher Hodges, Jr., the first to join the original Foster Hall staff, has been appointed curator of the collection at the Memorial. His appointment insures its being in charge of one who knows it intimately and thoroughly, for during his association with Foster Hall, Mr. Hodges has become one of the greatest living

authorities on the life and music of Stephen Foster.

## 201 Songs Collected

Nothing in the original Lilly collection was omitted when it was transferred to the new Pittsburgh Memorial; it remains one of the most remarkably complete collections ever assembled. It includes all of the songs and compositions (201 altogether), that are known to be the work of Stephen Foster. A large number of these are first editions, and of those of which first editions have to date proved unobtainable, photostats of copies in the Library of Congress are included.

In addition to printed music (which includes not only first and early editions, but modern prints and arrangements as well), there is assembled a large collection of holograph letters, manuscripts, books and magazine articles regarding Foster, portraits, contemporary newspapers and magazines, broadsides, pamphlets, phonograph, piano and organ records of Foster music, all described and catalogued.

From various sources, principally from descendants and relatives of the composer, Mr. Lilly obtained a number of almost priceless treasures. Chief among them is the manuscript book in which Foster worked out the words of his songs for over ten years, during the most productive period of his life. In it are the tentative and final versions of 'Old Folks at Home',

(Continued on page 25)

# PARIS EXPOSITION STARTS A MUSIC DELUGE

**Max d'Ollone's 'Samaritaine' Has Premiere at the Opera—One-Act Comic Works Popular—Philadelphia Ballet Wins Success with 'Barn Dance'**

By EDMUND PENDLETON

PARIS, July 5.

WITH the opening of the Exposition Internationale de Paris a deluge of opera performances, visiting orchestras, concerts of chamber music and recitals has all but swamped the city's concert halls and theatres, some of which are kept busy from 10 a. m. until well after midnight. New French works abound, various European countries vie with one another in exhibiting representative music, and the International Society for Contemporary Music has just held its 1937 festival week here. Lucky inhabitants along the banks of the Seine need only step out of doors to greet the world in art, science and song.

A large cosmopolitan audience packed



Lipnitski

Georges Dandelot, Author of the Words and Music of a New Oratorio, 'Pax', Recently Performed in Paris by the Lamoureux Orchestra

the Paris Opéra to hear the première of Max d'Ollone's 'La Samaritaine', a lyrical drama in three tableaux on Edmond Rostand's poem. The composer, who holds a respected place among France's prominent personalities, conducted the performance himself, and together with Germaine Hoerner, André Pernet, Albert Huberty and José de Trevi who sang principal roles, was appreciatively applauded.

## In Colorful Tableaux

The first tableau, which presents the scene between Christ and Photine, the Samaritan woman at the well, traces the gradual change which comes over the woman as she discovers the identity of her interlocutor. In the second tableau the busy crowds on the market place at the gate of Sichem are shown. Christ's disciples are mocked and sent away by merchants. Photine returns from the well, transformed, and after fruitless attempts at first, persuades the people that the Messiah is here. She confuses the high priest with her arguments. Arrested by the centurion, she is released when the Roman representative finds it is of Jesus she is speaking. The Nazarene who "renders unto Caesar that which is Caesar's" is not dangerous. The last tableau shows Christ still at the fountain. The crowds singing and shouting led by Photine arrive. He receives them kindly, heals the sick, and teaches them to pray: "Our Father . . ."



Refectory of the Thirteenth Century Abbaye de Royaumont (Near Chantilly) Turned into a Concert Hall, Showing Charles Munch Conducting a Chamber Orchestra

D'Ollone's score is sensitive and voluntarily discreet. His avowed purpose was a setting showing the maximum respect for the poetry and nobility of the text. The vocal parts are clear and well declaimed, but are supported by a minimum of means in the orchestral pit. His musical language is sincere above all, colorfully near-Eastern in the description of crowds, vigorous in the choruses, agreeably expressive in several solo sections, and moving in a few phrases sung by Pernet in the role of Jesus. It does not, however, enrich the world's music with new discoveries.

## Comedy Operas Featured

A number of new one-act works of the opera-bouffe type have been a feature of the Exposition. 'La Poule Noire', libretto by "Nino" whose cleverness has been already perceived in several productions at the Opéra-Comique, with music by Maurice Rosenthal was one of the most successful of a series given at the Comédie des Champs-Élysées. Jean Rivier wrote smooth-flowing vocal music in his 'Venitienne' built on a triangular story about a wife, a husband and a lover by René Kerdyck, also played at the Comédie.

Maurice Thiriet, young French composer, distinguished himself by having two one-act operas 'La Veridique Histoire du Docteur' (libretto by Serge Aubert) and 'Le Bourgeois de Falaise' (libretto by Jean Limozin and A. de La Tourasse) produced this month at the Comédie des Champs-Élysées and at the Opéra-Comique respectively. The composer possesses a style that charms, amuses and enlivens, and he is thoroughly familiar with orchestral and vocal technique. He makes the most of

buffoonery without risking the ridiculous.

## Dandelot Oratorio Impressive

'Pax', an oratorio in three parts, text and music written by Georges Dandelot, had an impressive première by the Lamoureux Orchestra, the Raugel Chorus and Bernadette Delprat and Etchverry as soloists under Eugène Bigot's direction recently in the Champs-Élysées Theatre. Impressive, not only by the perfection of the performance and the clarity and individuality of the style, but by the sincerity of purpose and courage with which the composer, who as a boy fought through the entire war, attacks militaristic axioms and makes an ardent appeal for peace through so-called socialistic principles.

After a mysterious symphonic prelude, the first part opens with the prayers of soldiers before battle, and the anguish of women. In spite of an appeal made by the ghost of a dead soldier "not to listen to the call of vengeance and hate", a battle ensues. A messenger finally appears, halts the battle and preaches universal love. The second part comprises six episodes representing the celebrations of peace by lumbermen, weavers, sailors, factory workers, farmers, etc. The faith of domestic animals, the war-games of children, a mother's reproach and a Hymn to Nature form the third part.

## Music Logical and Expressive

Dandelot's music is vigorous, melodic, well-constructed and logical—almost too logical, as his intentions are sometimes easily foreseen. Rich harmonically, although a too frequent use of major and minor harmonies superimposed might be

**Dandelot's New Oratorio 'Pax' Impressively Played by Lamoureux Orchestra — Concerts Given in a Thirteenth Century Abbey Refectory**

slightly regretted. The orchestral prelude is particularly individual and expressive. The battle is stirringly portrayed by symphonic description: 'Sleep in camp', 'Call to arms', 'Forward march' and the 'Combat' in which the chorus enters exhorting the fighters to 'kill, not to fall! Kill to have the right to live! Kill your neighbor in the name of Liberty!'

If only the entrance of the messenger had been made in the midst of the conflict instead of after the climax!

In the second part the chorus singing the return, the smooth-flowing "fileuses", and the strident factory music vigorously scored, were particularly successful. The animals' song, represented by a baritone solo with a humming chorus in the background forms some of the most moving pages in the entire work. The Hymn to Nature is a suitable harmonious close.

## Concerts in a 13th Century Abbey

Bursting the confines of the city, the present musical season has drawn crowds of music-lovers to ideal spots in nearby rural surroundings to hear concerts of special character. The Trianon at Versailles has recently been the scene of delightful concerts of old French music sung or played on ancient instruments.

In the immense refectory of the thirteenth-century Abbaye de Royaumont (near Chantilly), the walls of which have echoed countless prayers of monks, four significant concerts of orchestral, organ and choral music have been given in June, thanks to the organizing of Henry Gouin and the *Revue Musicale*. The Paris Philharmonic Orchestra under Charles Munch opened the series with works of Monteverdi, J. S. Bach, a symphony in B Flat Major by John Christian Bach, two sonatas for organ and orchestra by Mozart, and Muzio Clementi's Symphony in D.

Following a concert of ancient organ and choral music given by Joseph Bonnet and the Raugel Chorus, Munch directed a program which included religious compositions by Marcel Delannoy, Darius Milhaud and Florent Schmitt. The final concert of the series was given by the blind organist of Saint-Germain-des-Prés, André Marchal, and the Raugel Chorus.

Marguerite Roesgen-Champion, noted French harpsichordist-composer, has made several recent appearances in which her charm and musicianship were apparent in her piano and harpsichord playing as well as in her compositions. Of these, several new works were heard in a recital which Mme. Roesgen-Champion shared with Ninon Vallin in Gaveau Hall. Three waltzes for two pianos 'Romantique', 'Triste', and '1930' were played by Pierre Darc and the composer. The first is lyrical and is described by its title perfectly; the second contains graceful modernisms; and the third is a gay, syncopated piece which

(Continued on page 35)



## Dear Musical America:

Sweet are the uses of publicity and sometimes they provide for a stretching of the gelastic muscles, particularly of benefit to those who have about forgotten how to laugh.

So, I surmise, your able and industrious San Francisco correspondent, Miss Marjorie M. Fisher, is saying to herself as she scans the clippings that must be piling in on her—as they are on me—about a handy little invention she has contributed to the violin world. For Miss Fisher, if you must know, is a violinist as well as a journalist and one who hasn't forgotten what it means to hold the bow, busy as she ordinarily is with her job as music editor of the *San Francisco News*.

What has set me chortling—and, I have no doubt, Miss Fisher as well—is the way a United Press "release" regarding her invention is being headlined over the country, as shown by the raft of clippings that have descended upon me. Here are some of the variations on the main theme that runs through all of them:

*'Chin Replaced for Playing of Violin'*

*'Device Replaces Chin in Playing of Violin'*

*'Device Invented to Replace Chin in Playing Violin'*

This is, indeed, most interesting. Where have I been all my life that I can't seem to recall ever seeing any artist, great or small, play the violin with his chin? There was, if my erudition is functioning rightly at the moment, an eighteenth century writer of violin sonatas whose name was Chinzer, but in spite of my fabulous longevity I never heard him play. The great Joachim had whiskers, and so had Leopold Auer, to name but two of those hirsute virtuosi of the past who, it seems to me, would have become sadly entangled with the strings if they had done their playing with their chins.

Aside from all that, I have known one or two chinless violinists who would have had to go after pizzicato with the tip of the nose. As for double-stopping, there would be nothing quite like having a double chin, I suppose.

However, I find one clipping in the bunch—my compliments herewith to the Syracuse, N. Y., *Herald*—which gives

the little story a headline that actually makes sense. It reads:

*'Device Eliminates Violin Chin Rest'*  
I am glad I didn't discover that one first.

For then, this would have been a much duller day and I wouldn't have had my full quota of titivation of the risibles. I can only regret the perversity of some things in just refusing to be so. Really, I would like nothing better than to behold one of our foremost athletes of the violin chinning himself on a Paganini caprice or 'The Flight of the Bumble Bee.'

\* \* \*

The next time a newly engaged young tenor at the Metropolitan boasts of having trod the boards where Caruso spilled forth his splendor of tone, look him over coldly in a way which shows that you know—though you are too polite to say so—that what he is bragging about isn't true. Those boards are gone and gone for good. Workmen have been tearing them all out, so as to provide the opera house with a new stage that won't be full of ruts, and one that won't jar the evening air with salvos of artillery whenever a ballet dancer comes down a little heavily on a particular spot long since jolted beyond repair. I understand that it is costing the Met some twelve thousand dollars to do the thing up right. So far as I know, there has been no attempt, as yet, to recoup this loss by auctioning off square inches of the old timbers; duly certified, of course, and as to their operatic pedigree and who slapped whom on that particular bit of board. They say that Treasurer Earle Lewis, making sure that he would get his—there's nothing like training as a financier, you know—has taken home four pieces from the apron to frame a picture of Caruso; but that Bill Warren, chief constructor of the Metropolitan for a third of a century, isn't in the least sentimental over consigning all such old rubbish to the operatic ashcan. Anyway, this wasn't the original Met floor. There were so many heavyweights, contraltos not excluded, in the company in the old days of the German opera, so I've been told, that the stage had to be made over completely in 1903.

You may know the story that Bisham told about Covent Garden. He was appearing as the Dutchman and his ship got stuck in the ruts, half way across the stage, at his first entrance. This was a pretty how-do-do, as he couldn't begin his air, "The term is past," until he had put his foot on shore. The head stage carpenter solved the dilemma by supplying a plank for him to walk across the canvas waves.

\* \* \*

Speaking for myself, I must confess that I still miss the old Metropolitan seats more than I am ever going to miss those 1903 boards. They were the roomiest and most comfortable theatre chairs I have ever known, with those at Carnegie Hall a good second. The new Metropolitan seats of two or three seasons back are swanky and well padded, but their tilt throws the head back and the knees forward so that there is a minimum of room to pass in front, and anyone squeezing in behind invariably punches me somewhere, besides musing up what remains of my hair. Moreover, the angle is all wrong for my neck. If I don't drop my chin, I find my eyes directed to the top of the proscenium.

Our old friend, Bill Chase, who for so many years wrote about music for the *New York Times*, acquired some of the old seats for the Chase Barn Theatre up at Whitefield, N. H. Often, I wonder if the patrons of the Forty-

Niners, as the summer stock company there is called, realize that they are sitting about as pretty—since pretty is something of the anatomy after all—as any sitters can sit. I am not speaking, of course, of particular chairs which Olin Downes and some others of my acquaintance broke down—by the tremendous weight of their thinking, I

Now that the once malodorous and still slightly scented Salome has returned to the applause of the multitude, this time as a summer Stadiumite, the pest of things historical is on us again. For the ten-thousandth time we are reminded of how Walter Prichard Eaton wrote that people left the lone performance at the Metropolitan on Jan. 22, 1907,

## SCHERZANDO SKETCHES

No. 28

By George Hager



Sportive Madrigal Singer: "Say, When Do We Eat?"

suppose—years before the opera house went shopping for substitutes.

\* \* \*

Nothing in a good many months has pleased me more than to receive this letter from the widow of the illustrious Henry T. Finck, whose labors she shared during the many years of his critical service on the old *New York Evening Post*:

Bethel, Maine  
Dear Mephisto:—Your "musings" on the subject of mistakes in costuming reminded me of a few that I noticed in my time. Of course no one would think it strange that Patti should appear as the little mountain maid in 'Linda di Chamonix' with a sort of open jersey studded with diamonds, but one was not prepared for the startling effect of Caruso's white gloves throughout a performance of 'Faust' when he saluted the "Demeure chaste et pure" with extended white kids, which he did not remove even for the prison scene. Nor could one understand why so intelligent an artist as Mary Garden should persist in sporting white ribbon bows on her sandals at the monastery, when she took the part of Jean in Massenet's 'Jongleur de Notre Dame,' an otherwise fine performance.

I want to thank you for remembering an almost forgotten, but great artist, whom my husband and I admired so much, Maurice Renaud, whom you have mentioned twice, I saw, once for his study of proper costuming, the other, in another column, for his performance of the three manifestations of the Evil One in the 'Contes d'Hoffman.' Those of us who saw you appear, through Renaud in these roles, never forgot them. Yours sincerely,

ABBIE H. C. FINCK

Incidentally, I understand that some sort of marker or memorial has been projected in Oregon, in honor of Finck, who spent his youth on the Pacific Coast and had a soft spot in his heart thereafter for the Far West. A good many years ago he wrote a travel book about that part of the country that is still pleasurable reading, much as the world has changed. At bottom, there was a good deal of the pioneer in Finck and he made this count for something in the days when Wagner was for most musical folk pretty much of a wilderness.

with faces the color of "those at the rail of a ship"—and we have H. E. Krehbiel's word for it that "in this is no hyperbole".

So far as I have heard, there were no upset digestions at the Stadium, any more than there were at the Metropolitan when 'Salome' was revived there three or four seasons ago, or for that matter at the performance Mary Garden gave with the visiting Chicagoans after Oscar Hammerstein had proved that a considerable number of New Yorkers really relished turning whatever color the picturesque Mr. Eaton had in mind.

But aside from this plague of the historical—once, the hysterical—there has been a menace to public order, peace, morals, health and sanity in a recrudescence of all the old gags about the Strauss music drama. Of course, it was referred to as "that sausage opera, Salami". There was the wisecrack about Jokanaan having no "head tones" left for the second performance—"and if you don't know why, ax the executioner". When the five Jews who carry on their dispute in what was once cacophonous counterpoint were desecrating mounting the apron of the stage from stairs leading up from the field, some ultra-Aryan smart aleck asked if the stage manager had called for volunteers from the audience. Darbo, of course, was called Garbo and there were those who insisted that the Minsky brothers had coached her for the dance of the Seven—count 'em—Veils.

But I'll admit I got a chuckle out of one remark. When Salome Darbo was reposing on the grating which presumably was all that kept her from following Jokanaan down into his subterranean hoosegow, a man near me who may himself have been a strong believer in universal brotherhood, remarked in a hoarse whisper that evidently what had attracted the daughter of Herodias to the ill-mannered prophet was "just a cisternly feeling".

And with that I think even the highly outraged Krehbiel would have agreed, murmurs your

*Mephisto*

# "LA JEUNE FRANCE" SHOWS CREATIVE ACTIVITY

## New Group of Four Young Composers Arousing Lively Interest in Paris

By GILBERT CHASE



Olivier Messiaen

Alban



Daniel Lesur

Teddy Dine

THE concert given by "La Jeune France" in Paris last month again drew attention to the creative activity of the four young composers—Olivier Messiaen, Daniel Lesur, André Jolivet and Yves Baudrier—who constitute this group, and served to confirm the impression that their's is a movement decidedly worth watching.

The term 'Jeune France', as a watchword of a new generation in music, was first launched by Hector Berlioz towards the year 1830, when the Romantic ferment was at its height in France. Does the revival of this century-old watchword, avowedly borrowed from Berlioz, signify that these young French composers of today are also intent upon reviving that spirit of Romanticism which many have always considered essential to genuine musical inspiration?

Before attempting to answer this question, let us glance at the aesthetic program of 'La Jeune France' as set forth in the manifesto issued upon the formation of the new group last year.

The preamble states that since the conditions of modern life are daily becoming harder, more mechanical and more impersonal, it is the duty of music to bring to its hearers its spiritual strength and its unselfish reactions.

After paying tribute to Berlioz, the manifesto declares that the group has as its object the diffusion of musical works as far removed from the clichés of the "revolutionaries" as from those of the academic reactionaries.

### Aim to Promote "Living" Music

The tendencies of the group are diverse, but its members share a common desire to make sincerity and integrity the basis of their artistic creation. Their aim is to create, and to promote the

creation of, "living" music.

Their general program calls for the giving of concerts for the performance not only of their own works, but also of works by other young French composers who hold ideals in common with their own. Their aim is thus to encourage all music that is "youthful and free."

So much for the manifesto. Now, if we agree that the essence of Romanticism is the recognition of the preeminence of emotional idealism in musical creation, then the program of 'La Jeune France' would appear to have a definitely Romantic trend, for it is against routine of any sort, whether academic or revolutionary, and it places emphasis upon freedom and vitality.

Of the composers forming 'La Jeune France', the one who has thus far produced the most and obtained the widest international recognition is Olivier Messiaen (born at Avignon, Dec. 10, 1908). A pupil of Paul Dukas and of Marcel Dupré at the Paris Conservatoire, he is at present a professor at the Schola Cantorum and organist at the Church of the Holy Trinity in Paris.

### Marked by Religious Mysticism

In the last six or seven years his symphonic poems have been performed frequently by the leading orchestras of France, and one of them, 'Les Offrandes Oubliées', has been given by Koussevitzky in Boston and New York. Most of Messiaen's music is strongly impregnated with Catholic mysticism, and much of its impressive sincerity arises from this deep religious conviction. In this respect, he may be considered a continuator of César Franck and Vincent d'Indy.

Daniel Lesur (born at Paris, Nov. 19, 1908) studied under Charles Tour-

nemire, G. Caussade and A. Ferté. He is professor of counterpoint at the Schola Cantorum and organist at the Benedictine Abbey in Paris. His best-known work is the 'Suite Française' for orchestra. He has also written the piano suite 'Les Carillons', songs and organ pieces.

Yves Baudrier (born at Paris, Feb. 11, 1906), was educated for the law and did not turn to music until comparatively late. The program of the first concert given by 'La Jeune France' last year included his orchestral work, 'Raz de Sein', an evocation of one of France's most beautiful marine vistas: the ocean as seen from the Pointe du Raz (Finistère), opposite the Isle of Sein. Another composition dating from last year is the 'Chant de Jeunesse', described as a "hymn of joy and of hope".

André Jolivet (born at Paris, Aug. 8, 1905) might be called the "savage" of the group, for he is bent upon returning to the primitive elements of music. A pupil of Paul Le Flem and Edgar Varèse, he aims at complete liberation from the system of tonality. His music, in a word, is "atonal". Not only does he believe that music should be restored to its original primitive character, but he holds that it should be regarded as "a sonorous manifestation in direct relation to the cosmic system of the universe"—which sounds rather formidable.

### Constructs Solid "Blocks" of Tone

In view of his primitive inclinations, it follows that rhythm is the primordial element in Jolivet's music. Like Varèse, he often constructs his music in solid "blocks" of tone, and like Schönberg he indulges in those sinuous melodic phrases that never touch more than once the same degree of the chromatic scale.

Characteristic works by Jolivet are the set of six piano pieces entitled 'Mama' (performed in New York, 1936), three 'Poèmes' for the Ondes Martenot and piano, five 'Incantations' for flute alone, and 'Danse Incantatoire' for full orchestra.

The concert given by 'La Jeune France' in Paris on June 4 brought forth new works by each of these young composers. Messiaen was represented by a composition for soprano solo and orchestra entitled 'Action de Grâces' (text by the composer), being the first number of a song-cycle praising the sacrament of marriage, entitled 'Poèmes Pour Mi'. Apart from its spiritual context, the work is interesting from a technical point of view, as embodying various rhythmic, melodic and harmonic innovations which Messiaen has incorporated into his style. The use of a melodic declamation that is partly derived from the vocalizations of plain-song and partly related to the rhythmic subtleties of Hindu music, is one of the

(Continued on page 14)



André Jolivet



Yves Baudrier

### PROGRAM OF SECOND CONCERT OF "LA JEUNE FRANCE," SALLE GAVEAU, PARIS, JUNE 4, 1937.

Orchestra of the Société des Concerts du Conservatoire.

Conducted by Roger Desormière.

Overture to 'Le Fou de la Dame'

Marcel Delannoy

\*Action de Grâces.....Olivier Messiaen

soprano solo: Marcelle Bunlet

\*Le Musicien dans la Cité...Yves Baudrier

\*Passacaille (piano and orch.)...Daniel Lesur

(composer at the piano)

\*3 Chants d'Hommes.....André Jolivet

(3 baritone and orch.)

Les Offrandes Oubliées...Olivier Messiaen

Mascarades .....Claude Arrieu

\*First performance.

# DUTCH ORGANIZE A COMPOSERS' 'MANIFESTATION'

Association of Netherlands Composers and International Society for Contemporary Music Sponsor Four Concerts of Native Music Under Title of 'Maneto'

By JOHAN G. FRANCO

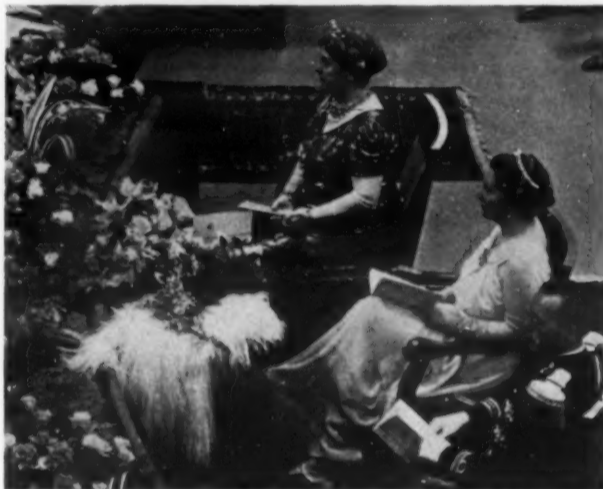
AMSTERDAM, July 1.

THE Association of Netherlands Composers and the Dutch section of the International Society for Contemporary Music jointly organized a "manifestation", a series of performances of Dutch music, given from June 5 to 12 inclusive, to which the name 'Maneto' was given (Manifestatie van Nederlandsche Toonkunst). This was made possible through a fund which owes its existence to the fact that in many cases copyright charges are collected for the performance of work by foreign composers, but not again disbursed, because the countries concerned (as, for instance, the U. S. A.), are not signatories of the Bern Convention.

In the present case the cause of music in general, and of Dutch creative music in particular, has been well served, as a great deal of music, which otherwise would have remained stored away on the authors' shelves, has been publicly produced, and this in turn has made it possible to form a judgment as to the present position of Dutch music. We are not, however, blind to the incompleteness of the programs presented. A committee which at the same time plays the part of a jury and consists of five composers can hardly be expected to be



The Five Composers on the Jury of the 'Maneto' Were (Left to Right) Paul F. Sanders, on Whose Left Sits the Secretary to the Comity; Hendrick Andriessen, Jan van Gilse, Guillaume Landré and Bertus van Lier



Royalty Attended an Extra Official Concert Held During the Series of Four Sponsored by the 'Maneto': (Left to Right) Queen Wilhelmina, Princess Juliana and Prince Bernhard



Dr. Alphons Diepenbrock, Who Died in 1921, Was Represented by His Choral Work, 'Hymnus de Spiritu Sancto'

entirely unprejudiced and unbiased in their attitude towards their brother composers.

Furthermore, it was necessary to remain within certain limits, as there were only four evening performances; one devoted to the orchestra and soloists, one to a cappella choral work and the organ, one to chamber music, and one to choral work with orchestral accompaniment.

All performers, soloists, societies, organizations and conductors, were Dutch.

## Wagenaar Is Honored

On the arrival of the authorities and guests of honor the orchestra, standing, struck up the Dutch National Anthem 'Het Wilhelmus', and the festival began.

The doyen of Dutch composers, Johan Wagenaar (1862), himself conducted

his 'Intrada' and 'Hymn' for brass wind-instruments and organ, both workmanlike compositions, which cannot, however, be called very important. The Larghetto for oboe and orchestra by the same composer was played, a work of dignity and fervor, for which credit is due in part to the marvellous interpretation of Jaap Stotyn, an oboe player well known, not only to his own countrymen but also beyond the borders of his native land. The aged composer—who, by the way, is no relation to the Netherlands-American composer, Bernard Wagenaar, but is his teacher—was heartily applauded.

It was then youth's turn to come forward in the person of Robert de Roos (1907) with his 'Chant Funèbre'. He is a pupil of Milhaud and in his ornate and sultry harmonies it was not altogether easy to discover the vital breath.

The 'Ballade van den Merel' (Ballad of the Blackbird), a recitation accompanied by five wood-wind instruments and a string orchestra, by Hendrik Andriessen (1892), is a delicate piece of artistry, the construction of which evinces love for the ballad by Werumeus Buning.

'De Westewind' by Henk Badings (1907), although written with great refinement, is not free from a certain affection. Musically this work shows the characteristics which always mark Badings' fluent productions, appreciation of color and form, and a mature earnestness. The execution under Eduard van Beinum left nothing to be desired.

Then Bertus van Lier (1906),

given, an orchestral suite by Guillaume Landré (1905), 'Belsazar', orchestral and vocal works by Henriette Bosmans (1895), and an orchestral suite by Koos van de Griend (1905). Landré's are four pleasant-sounding pieces closely related thematically.

'Belsazar', though clever in construction, made misplaced use of the 'Dies Irae'. Van de Griend's pieces, though not without talent, were coarse and pretentious and distinctly out of place on the present program.

## Old Choral Works Performed

The second concert was given by 'Orpheus', the Royal Men's Choral Society from Schiedam, conducted by Eduard Flipse, and the Haarlem Motet and Madrigal Society, conducted by Sem Dresden, and several organists.

The program began with the work of three Dutch composers of the fifteenth and sixteenth centuries, the texts being Latin, Italian and French. This was probably the first performance of Jacob Obrecht's five-part Motet, 'Haec Deum Coeli', for a mixed chorus. Dresden, whose chorus is well known for its delicate technique and ideal tone, was responsible for the excellent arrangement of the score and the training of the singers. This chorus had had the honor of singing in the church when the marriage of Crown Princess Juliana was solemnized. Short compositions by Tollius and Sweelinck were also sung.

The 'Hymnus de Spiritu Sancto' by Alphons Diepenbrock (1868-1921), was beautifully sung by the Schiedam Male Chorus. 'Coelstis Urbs Jerusalem', by the same composer, was sung by the mixed chorus, but proved less impressive than the hymn. Then followed several fragments

from Hendrik Andriessen's 'Missa Simplex'. The present performance of these was, unfortunately, more or less of a failure, but the work itself is known to us as a pure and earnest piece of liturgical art, of a high musical order. The Men's Chorus sang Willem Pyper's (1894) 'Van den Coninc van Castilien', a complicated four-part a cappella composition on an Old-Dutch text (1506).

A striking contrast was 'Egidius', by Guillaume Landré (1905), a short

choral composition for women's voices which displays a grateful delicacy. 'Hymnus Matutinus' by Dresden (1881), and 'Canticum Fratris solis' by Bernard van den Sigtenhorst Meyer (1888), both have good points from the point of view of vocal technique. 'Boeren-Charleston' by Johanna Vordewyk Roepman (1891), was greatly applauded because of its witty musical humor. Two short choral compositions by Henk Badings (1907), brought the second evening to a satisfactory close. Mention should be made of two organ pieces, a Toccata by Marius Monnikendam (1896), and a Passacaglia by Herman Strategier (1912), only the second of which seems to hold the promise of a future.

## Chamber Music Surprises

The chamber music selected by the jury for inclusion in the festival programs was, if we except sundry not very satisfactory compositions, full of surprises. The string-sextet by Henri Zagwyn (1878), was a noble piece of music which made us feel ashamed to think that even in the Netherlands this aged musician is practically unknown. It was the surprise of the evening.

Van Diepenbroeck's beautiful songs with instrumental accompaniment created a deep impression, although the youthful singer, Betty Rutgers, was not the ideal person to interpret this mature music. Her singing was more satisfying in 'Kyrie Magnae Deus' by Carel Jacobs (1909), which was not a great success as a composition. Paul Sanders's (1891) duo seemed to us of no very great importance. Several songs by Jan Mul (1911), accompanied by two violas and a double-bass, were significant.

The trio for flute, viola and guitar by Nico Richter (1915), was delightful, more perhaps because of its ingenious tone than because of its naive contents. The 'cello sonata by Hans Henkemans (1913), may be called a real success, too, as may also 'Partita per dui flauti' by Piet Ketting (1915). The pleasant-sounding sextet for piano and wind-instruments by Leo Smit (1900), was extremely well played. Due to the preliminary work done under the expert guidance of Bertus van Lier, the concert was of admirable finish.

During the period covered by the four concerts of the Maneto an official event took place, which was entirely unconnected with the music festival but was particularly gay and festive, because Her Majesty the Queen's yearly visit to the capital and the first official visit of Princess Juliana and Prince Bernhard occurred at the same time. The large hall of the 'Concertgebouw' was decorated with thousands of white, orange, yellow and red roses and was so arranged that the royal guests were led down its entire length on their way to the box prepared for them. The Queen, the Princess, the Prince and their escorts, were conducted to their seats, while Mengelberg conducted a Prelude of his own composition on the National Anthem.

(Continued on page 25)

## CALIFORNIA TEACHERS CELEBRATE 40 YEARS

### Association's Convention in San Francisco Hears Lectures, Discussions and Music

SAN FRANCISCO, July 10.—The California Music Teachers' Association celebrated its fortieth anniversary in convention here June 28 to July 1, with President Lillian Birmingham in the chair. Differing from former conventions in that conferences and talks occupied more time and musical programs less time than in previous sessions, the convention program proffered much food for thought as well as a feast for the ears. The musical fare was of high order, including a pre-convention-day program by the Roth String Quartet in

San Rafael (at the other end of the Golden Gate Bridge).

Greetings from city officials and introduction of state officers of the M. T. A. preceded the first formal discussion, a lecture-recital on "Japanese Musical Expressions" by Henry Purmont Eames, of Scripps College and Claremont Graduate College. Warren D. Allen reported highlights of the Music Teachers' National Association Convention, and the opening day concluded with a reception and banquet at the Women's City Club which was made the setting for the convention activities when the hotel strike precluded hotel headquarters. The program for the banquet was contributed by Mary Pasmore, violinist, and Annie Louise David, harpist, and by Mr. and Mrs. Uda Waldrop, soprano and accompanist.

#### Dr. Williamson Speaks on Choir Singing

The second day began with a demonstration of the Moör Double-Key-board Piano by Margaret Howard, a piano forum with Dr. George Liebling as principal speaker, an address on the "Art of Choir Singing" by Dr. John Finley Williamson of Princeton, N. J., followed by a luncheon at which was shown a pictorial prospectus in the form of colored slides of the courts and gardens planned for the Golden Gate International Exposition in 1939.

A round table discussion of musical theory led by Edward Lawton of the University of California stressed the value of teaching music simultaneously with the instrumental instruction; and Alfred V. Frankenstein, after choosing for his topic "The Teaching of Musical Appreciation", asserted it could not be taught and then proceeded to say how it should be done—not by insisting a student start at the beginning of musical history, but by starting at that point which is already of interest to the student—that is, in 999 cases out of a 1,000, with the late nineteenth century, and then work backward and forward from that point.

Adele Marcus brought the afternoon to a close with a finely played piano program devoted to Bach's French Suite; Brahms's E Flat Intermezzo, Opus 118; Scriabin's D Sharp Minor Etude, Opus 8; and Chopin's Andante Spianato and Polonaise, Opus 22.

The state concert, given in the evening at Veterans' Auditorium, enlisted the San Francisco String Quartet in works by Beethoven and Turina, with Daniel Ericourt, French pianist, in two solo groups.

#### "The Singing Redmen" Heard

The third day opened with a President's Breakfast and brought violin and vocal forums directed by Naoum Blinder and Andres de Seguro, respectively; a talk by Tina Flade of Mills College on "Music in Relation to the Dance", and concluded with a program by "The Singing Redmen" from Bacone College, Oklahoma. This Indian chorus was interesting in personnel and in the excellent quality of its singing. But too little authentic Indian music was given. Instead the Indians sang Cadman's "Land of the Sky-Blue Water", and, a soloist, Logan's "Pale Moon". The regular choral repertoire was also represented. The concert, directed by Gordon Berger, was presented by Ross McKee at Golden Gate College. He opened the affair to the MTA and gave a post-concert reception.

Following the Thursday business meeting, members were the guests of Warren D. Allen at Stanford Univer-

sity for an organ recital in the Memorial Chapel and a reception in the Laurence Frost Amphitheater. In the evening they were guests at a broadcast performance by the San Francisco Symphony under Pierre Monteux.

MARJORY M. FISHER

### American Soprano to Sing In 'Fidelio' at Salzburg

#### Harriet Henders of Prague Opera Engaged for Toscanini Performances

PRAGUE, July 1.—Harriet Henders, American soprano who has been singing leading soprano roles at the German Opera here, after five seasons with the opera in Graz, Austria, has been engaged to sing Marzelline in the Tosca-



Harriet Henders

nini performances of Beethoven's 'Fidelio' at the Salzburg festival this summer. During the past winter she has appeared as guest artist with the Vienna Opera, her roles there including Desdemona in Verdi's 'Otello' and Eva in Wagner's 'Meistersinger'.

Miss Henders, whose family name is Henderson, is an Iowan by birth, but went to Europe from California where she was a church soloist and where she had also been engaged in teaching. She made her debut in Graz in 1931 as Mimi in 'La Bohème' and thereafter sang in various novelties as well as appearing in the standard works of the repertoire. She was the first American to sing the title role of Strauss's 'Arabella' and she created the role of Viola in Holenka's opera of that name. Her debut in Prague was made in September, 1936, as Marie in Smetana's 'Bartered Bride'. Her repertoire has embraced as many as forty roles in five years, among the more unusual ones being both Sophie and Octavian in 'Rosenkavalier', Mélisande, Concepcion, The Goose Girl and Tatiana.

#### Salzburg Society Awards Scholarships

The Salzburg Society of America, founded last year for the purpose of promoting interest in Salzburg's cultural institutions, has granted scholarships to three American music students enabling them to spend the current season in study at the Mozarteum Academy in Salzburg. Janet Fairbank of Chicago won the vocal scholarship and sailed from New York on June 11; Ellen Quigley of Chicago won the instrumental scholarship and sailed on June 29; Irwin Fischer of Chicago, conducting, sailed on June 28.

## BERLIN STAATSOPER TO RE-STAGE WORKS

### Revivals, New German Opera and Ballets Will Mark Forthcoming Season

BERLIN, July 6.—The Berlin State Opera which closed yesterday, will reopen on Sept. 15 and the following works will be revived or re-staged during the 1937-'38 season:

'Tannhäuser', 'Lohengrin' and 'Tristan und Isolde' by Wagner; 'Otello' and 'Trovatore' by Verdi; 'Don Pasquale' by Donizetti; Rossini's 'Barber of Seville'; Mozart's 'The Marriage of Figaro'; Gluck's 'Armide'; von Schilling's 'Ingwelde'; Glinka's 'A Life for the Czar'; Gounod's 'Romeo and Juliet'; Massenet's 'Manon'; Thomas's 'Mignon'; Nicolai's 'The Merry Wives of Windsor'; Siegfried Wagner's 'Der Schmied von Marienburg'; Lortzing's 'Zar und Zimmermann'; Weber's 'Der Freischütz'; the premiere of Wagner-Regen's ballet 'Der Zerbrochene Krug', and Stravinsky's 'The Fairy's Kiss'. The premiere of a German contemporary work is also contemplated.

The conductors will be Sir Thomas Beecham, Werner Tgk, Karl Elmendorff, Robert Heger, Wilhelm Furtwängler, Peter Raabe, Victor de Sabata, Johannes Schueler and Richard Strauss.

#### Singers Are Listed

The roster of singers includes Anna Asserson, Erna Berger, Rut Berglund, Margery Booth, Maria Cebotari, Franziska von Dobay, Marta Fuchs, Kaete Heidersbach, Margarete Klose, Frida Leider, Tiana Lemnitz, Elfriede Marherr, Maria Mueller, Margarete Arndt-Ober, Delia Reinhardt, Olga Rieser, Gertrud Ruenger, Hilde Scheppan, Carla Spletter, Else Tegetthof, Viorica Ursuleac, Ivar Andresen, Vasso Argyris, Benno Arnold, Rudolf Bockelmann, Ferdinand Buergmann, Willy Domgraf-Fassbaender, Felix Fleischer, Eugen Fuchs, Walter Grossmann, Carl Hauss, Otto Helgers, Wilhelm Hiller, Herbert Janssen, Max Lorenz, Josef von Manowarda, Fritz Marcks, Karl Neumann, Jaro Prohaska, Gustav Roedin, Michael von Roggen, Helge Roswaenge, Franz Sauer, Heinrich Schlusnus, Gino Sinimberghi, Franz Voelker, Gerhard Witting, Marcel Wittrich, Hans Wrana and Erich Zimmermann.

The stage directors are Hanns Friederici, Gustaf Gruendgens, Edgar Klitsch, Heinz Tietjen and Wolf Voelkner, and the stage designers include Benno von Arent, Karl Doll, Edmund Erpf, Josef Fennecker, Vladimir Bovikoff, Emil Preetorius, Lothar Schenk von Trapp, Paul Straeter and Edward Suhr.

The following works will be continued in next season's repertoire: 'Die Meistersinger', 'Fliegender Holländer', 'Ring' Cycle, 'Parsifal', 'Don Carlos', 'Aida', 'Halka', 'Rosenkavalier', 'Orpheus und Eurydice', 'Die verkaufte Braut', 'Arabella', 'Ariadne auf Naxos', 'Vier Grobianen', 'Kitezh', 'Macht des Schicksals' and 'Entführung aus dem Serail'.

GERALDINE DE COURCY

#### Greek Bass to Sing at Metropolitan

According to an item in a letter from Athens in a recent issue of the Paris musical journal *Le Ménestrel*, a Greek lyric bass by the name of Moschonas has been engaged for two seasons by the Metropolitan Opera Association.

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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# THREE GERMAN CITIES HOLD MUSIC FESTIVALS

**Eighteen Nations Represented at Dresden Meeting of International Society, But the Harvest of Significant New Music Is Meagre**

By GERALDINE DECOURCY

DRESDEN, July 1.

THE annual festival of the International Society for Furthering Cooperation between Composers, which was organized by Richard Strauss in 1933 to replace the German section of the International Society for Contemporary Music, was held in Dresden from May 24 to 31 under the presidency of Dr. Strauss.

Eighteen nations were represented on a program which had been arranged by Emil von Reznicek in line with the general purpose of the society, though as far as German works were concerned



Emil Reznicek Who Arranged the Program of the International Society

ciseness of form over its predecessor, while still retaining the hall marks of an inspiration that is peculiarly Badings's own. The polyphony was bold and intrepid and the harmonic combinations and melodic line as individual and uncompromising as in the earlier works. But especially convincing and original in its means and methods was the transition from a daring tonal language to the most rigorous contrapuntal treatment. Furthermore, when Badings left the exposed plateau of confused sonorities to strike a contemplative chord, the latter mood, austere and unvoluptuous as the rest, nevertheless gave glimpses of a spiritual depth and power such as flowers only among the elect and is rich in premonition for the future.

## Work Creates Sensation

Karl Boehm, to whom goes the credit for introducing this composer to Germany, showed a keen sense for the architectural clarity and musical substance of the difficult work, and conducted with an intensity and intellectual concentration that gave contour to every detail of the consistently "expressionistic" pattern. The work created something of a sensation, not only because of its wealth of musical ideas but for the brilliant manner in which Badings utilized them in the technical structure of this latest development of his quite individual genius.

Badings was born in Bandoeng, Java, thirty years ago and is a pupil of Willem Pijpers of Amsterdam. Though with a definite gift for the larger forms, a group of his songs which were sung last winter by the Dutch contralto Julie de Steurs showed by their poetic treatment of ancient Marienlieder that other fields are equally congenial to his genius.

The orchestral works of all the Scandinavian composers were preponderantly impressionistic in vein, in the peculiar minor tone associated with the North. This was especially true of the 'Scharen Saga' of Hugo Alfven (Sweden) and of a symphony in four movements by Leevi Madeloja (Finland). Carl Nielsen's Overture to his light opera 'Masquerade' had greater substance and appeal than a tone poem for full orchestra, while a Passacaglia by Ludwig Jensen (Norway) sinned principally through over-stressing the factor

of orchestral color to the neglect of form.

Pantscho Wladgeroff (Bulgaria) contributed a rather pompous treatment of folksong melodies that manifested no great originality, and Bozidar Kunc's (Yugo-Slavia) Concerto for Piano and Orchestra was little more than a superficial bravura piece for a temperamental pianist with southern fire in his fingers.

France was represented by Debussy and a capricious and feathery little 'Overture pour une Operetta Imaginaire' by Jean Rivier which was artistically imponderable but had the humor and charm of French program music of this particular style. In a Tone



Kurt Atterberg, Whose Choral Work, 'Der Barbe', Was Performed

Poem for Violin and Orchestra, Herbert Bedford (England) also bathed his orchestra in the phosphorescent sea of impressionism wherein the violin was employed less as a solo instrument than as a medium of tone color.

As a counter charge, Oscar vom Hemel (Belgium) came along with a symphony which he boldly labeled "atonal" in the program notes, though the flaunted bogey proved on closer acquaintance to be merely the persistent maintenance of a dry sonority that made rather dull listening.

## Variety in Newer Orchestral Works

One of the newer orchestral works was a Prelude and Fugue by Prof. Robert Heger, marked by the refinement and sensibility of this earnest artist; while among the older works were the 'Rococo' Variations of Joseph Haas and Karl Holler's 'Symphonic Fantasy on a Theme by Frescobaldi' whose angular cacophony seemed slightly out of place in this genteel atmosphere of neo-romanticism.

Two Italian works impressed anew through their modernity and incisiveness of contour. These were Adriano Lualdi's Overture to the opera, 'Le furie d'Orlecchino', with its transparent and effective orchestration, and Malipiero's 'Seasons' Symphony which was one of the most significant works introduced to Germany at the Baden-Baden festival of 1936.

Chamber music had a very slim showing and for the most part went back to earlier works such as Edmund von Borck's Concertino for Flute and Strings, and Bela Bartok's Fourth String Quartet with its stirring rhythms. Kurt von Wolfurt's String

**Bruckner Society Celebrates at Regensburg — Lübeck Pays Homage to Buxtehude, Marking 300th Anniversary of Organist's Birth**

Quartet gave proof of originality and an able technic, and a Quartet by Ernest Ludwig (Austria) eschewed all complications by holding to the thoroughly safe folksong manner. Ludomir von Kozicki (Poland) went to the other extreme and injected his piquant rhythms into a very confused harmonic texture that was a combination of the rhapsodic and the incoherent. To be sure, it had its qualities of interest, but they unfortunately lost most of their edge through the work's longwindedness.

A 'Cello Sonata by Yrjo Kilpinen (Finland) and two Violin-Piano Sonatas by Boleslav Vomacka (Slovakia) had a certain intrinsic merit, though without the final touch that brings distinction.

Among the choral works heard were Paul Graener's 'Marien' Cantata and a Ballad, 'Der Barbe', by Kurt Atterberg (Sweden) which was highly sophisticated in workmanship and had a rich and colorful harmonic background that was illustrative music in its most modern sense. The combination of women's voices with a vibraphone pro-



Paul Graener Was Represented by His 'Marien' Cantata

duced an eerie atmosphere that went peculiarly well with the spirit of the work.

## Choral Works Presented

Four movements from the Iceland Cantata of Jon Lief, who is an authority on the folklore and song of his country, had a sort of solemn primitiveness that effectively evoked the Iceland scene. Piercing flute tones above the tremolo of the strings in combination with a sort of ancient psalmody possessed a certain imaginative content that was interesting through its originality, although it could hardly lay claim to beauty in the aesthetic sense.

Vocal music ran the gamut from the romanticism of Wilhelm Kienzl and the early Pfitzner to the rather astringent restraint of Rudolf Wagner-Regeny as demonstrated in a song cycle in which a simple melody was super-

(Continued on page 25)



Henk Badings, Whose Symphonic Variations Were Introduced

he was faced by the necessity of regarding the priority "premiere" rights of the Allgemeiner Musik Verein, whose festival of contemporary German compositions takes place early in June. With a harvest as meagre as that of today, this divided loyalty left him little alternative but the choice of representative works, irrespective of vintage.

## Number of New Works Limited

In fact, few of the composers were under forty years of age and considerably less than ten per cent of the works were actually new. Such a program which tries to mould and gauge the spirit of youth by the achievements of an older generation may "further cooperation" by preserving a given scale of values, but when on close inspection it resolves itself into a yield of only one or two percent in all categories of music, it must be admitted that the modest little Baden-Baden festival contributes vastly more to the cause and progress of music.

The one achievement of this event was the first performance in Germany of the Symphonic Variations of the gifted young Dutchman, Henk Badings, whose Third Symphony left such an excellent impression at its recent Berlin performance under Karl Boehm. Stylistically stemming from Bruckner, the new work nevertheless represents a great advance in concentration and con-

# NEW GOOSSENS OPERA PRODUCED IN LONDON

**'Don Juan de Mañara' Has Its Premiere at Covent Garden, Under Composer's Baton — Music Pronounced Graphic — Tibbett Sings Title Role**

By BASIL MAINE

LONDON, July 5.

ALTHOUGH Covent Garden primarily stands for international, that is to say all but English, opera, exceptions have occasionally to be made for decency's sake. An exception was made a few years ago in favor of Eugene Goossens's one-act opera, 'Judith', and this same composer has again been favored by the production on June 24 of his four-act opera, 'Don Juan de Mañara', this being the first performance of the work.

I was anticipating 'Don Juan de Mañara' with great interest, for I have known the black and white version of the opera (from the piano score) for more than a year. I was particularly interested in Arnold Bennett's libretto and how it would work out in the opera house. Having heard it, I am of the opinion that it is one of the best of English librettos. Bennett adapted the text from one of his early plays, which in turn was adapted from a play by the elder Dumas. Apart from a resemblance in character between this Don Juan and Mozart's, there is no relation between the two stories. Bennett tells his story, which is founded on fact, with admirable economy of words. This means that there is a minimum of lyrical expression (such as we find in Robert Nichols's 'Don Juan Tenorio the Great'), but the libretto is strong, direct, and flexible. The following will illustrate the author's style and also indicate the type he intended his hero to be:

"Today, amid the overthrow of ancient rights, and the humiliation of the proud, what remains but to follow the flashing signal of desire, if need be to death and hell itself? No mortal power from love shall seduce me, and openly will I profess that which all men meditate in their hearts. The alcove is my altar, beauty its goddess, and divine her caprice. Sweethearts, nymphs, gay companions, I drink to the secret ideal hidden in the soul of each of us. All, all I love, palaces, serfs, and gold, all, all, will I consume in the service of the ideal which is my passion. And when passion is cold, on that day will I die!"

Bennett was much concerned to explain that his hero, so far from being a sensualist, was an idealist. The reader will perceive how artfully he argues that for Don Juan, seduction means to grow weary of love!

#### Tibbett's Excellent Portrayal

The character was excellently portrayed, so far as voice and outward show was concerned, by Lawrence Tibbett. An excellent voice! But whether he conveyed the subtleties of the character, I doubt. Indeed, I am not sure that they could be conveyed by any living singer. In a preface to his score, Goossens is at pains to state his conviction that clear articulation, careful regard for intonation and note-values, and balance between orchestra and voices, are all that is necessary for a successful realization of his opera. I beg leave to add that his hero-singer must be a genius-actor if the full import of the work is to be carried.

Several English singers were in the



Arnold Bennett, the Librettist  
Eugene Goossens, the Composer (Right, above)  
Lawrence Tibbett, Singer of Title Part (Right, below)

cast, among them Herold Williams (Pedro), Dennis Noble (José), Marie Burke (Paquita) and Mae Craven (Carolina), and, on the whole, they did justice to the music and the libretto.

Two qualities of the music are immediately apparent; first, its fidelity to the character and rhythms of the prose, second, the many graphic touches in the orchestral writing. A most telling passage of dramatic invention is the dialogue between Juan and José in which (one could say) Juan's very heart can be heard beating. Indeed, the whole of the crowded first act is admirable for the skilful manner in which the composer deploys his forces so that each motive in the drama falls into place.

#### Goossens Conducts 'Prince Igor'

Before the production of his own work Goossens conducted a few performances of 'Prince Igor' at Covent Garden.

There are many music lovers here



who, recalling the impetus and adventurous spirit which Goossens brought to our concert halls, heartily regret his decision to follow his career in America. And these are always ready to welcome him whenever he visits England. A sign of their good-will was the broad-

#### 'Young France' Four, An Interesting Group

(Continued from page 10)

features of this composition.

Yves Baudrier's new work was a 'symphonic fresco' entitled 'Le Musicien dans la Cité', which depicts the emotional reactions (far from optimistic, the composer assures us) of the artist as he walks through a modern city at night, mingling with the crowds, and poignantly aware of the contrast between the garish gaiety and the tragic misery that meets his eyes.

#### Spirit of an Old Form Revived

Daniel Lesur was the soloist in his 'Passacaille' for piano and orchestra, a solidly constructed and effective work, in which the spirit rather than the letter of the old form is revived.

André Jolivet was represented by his 'Trois Chants des Hommes' for three baritones and orchestra. These three songs make a strong human appeal, expressing the fundamental aspirations of mankind for unity, peace and understanding. The primitive intensity that characterizes Jolivet's music is here in evidence.

It is just twenty years ago that an-

other group of young French composers, joining forces as 'Les Nouveaux Jeunes', formed the nucleus of the group that was to become widely known as 'Les Six'. If we contrast 'La Jeune France', the group of today, with 'Les Six', the group of twenty years ago, we find in the newer men a deeper seriousness of purpose and a loftier note of idealism. These young men of

**Libretto by Arnold Bennett Wins Praise — Goossens Also Conducts 'Prince Igor', Recalling Russian Ballet Evenings He Led Years Ago**

cast concert of his chamber music, including the Concertino for String Octet, which was given on Sunday, June 20, under the direction of André Mangeot.

Many of us were glad, too, to see him at the conductor's desk at Covent Garden, if only to remind us of Russian Ballet evenings of years ago, evenings which, one may say with no disparagement of Colonel de Basil's talented company, can never be matched for sustained delight. Something of the atmosphere returned when the ballet in 'Prince Igor' was given by the de Basil Company, with Lichine, Nelidova and Grigorieva as principals. Truth to tell, the temperature of the performance had been rather low until the dancers appeared, chiefly on account of some indifferent singing.

Dennis Noble did well enough in the title-role but his voice is not weighty enough for the music. Nor was Doubrowsky, as Gelitzky (looking like Augustus John), more than luke-warm in his singing. He acted, too, as if he were ashamed of the part he was playing. André Burdino sang his aria in the second act in a pretty-pretty manner which was not without appeal, but the appeal was from the wrong angle. While all these sang in French and in a French style, Lissitschkina, as Princess Jaroslavna, showed us, by singing in Russian, how false an imposition upon the music the French language was. Indeed, we could be grateful for the absurdity of performing an opera in two languages because of the object lesson it afforded.

If the stage part of the production was uneven, the playing of the London Philharmonic was admirably consistent; it is not fanciful to image, I think, that the players (who include Eugene Goossens's brother, Léon) were paying tribute to the guest conductor.

#### New Works by "Jeune France" Heard in Paris

By EDMUND PENDLETON

PARIS, July 5.

THE concert given recently by the four young French composers calling themselves "Jeune France" was much on the same order as their first concert given last year. Olivier Messiaen, undoubtedly the most significant member of the group, offered an 'Action de Grâce' for soprano and orchestra, admirably sung by Marcelle Bunlet, which is taken from a song cycle celebrating the marriage sacrament. Chanting, followed by elaborate "Alleluias" on a transparent orchestral background lend originality to the work.

Daniel Lesur was represented by a

Passacaglia for piano and orchestra along neo-classical lines which marked an improvement over his work of last year.

André Jolivet 'Trois Chants des Hommes' for three baritones and orchestra is strident and monotonous.

In his 'Musician in the City' Yves Baudrier presents a kaleidoscope of different scenes joined by the personality of the principal character. The sections are more symbolical than musical, and fail utterly to form an effective whole.

Roger Desormière, excellent young conductor now at the Opéra-Comique, conducted the concert.

# Bach Festival Held at Berea



Albert Riemenschneider

BEREA, O., July 10.—The fifth annual Bach Festival was given at the Baldwin-Wallace Conservatory at Berea, O., on the afternoons and evenings of June 11 and 12. These performances, under the able guidance of Dr. Albert Riemenschneider, dean of the school and a recognized Bach scholar, have attained a prominence equal to any of their kind.

Prior to each of the four concerts, a half-hour program of chorales is played from the tower of Memorial Hall by a brass choir under Cecil Munk.

The Friday afternoon performance featured the rollicking 'Peasant Cantata' with Carabella Johnson and Paul Flood as soloists. John Challis and Madge Quigley offered the Concerto in C for two harpsichords, while Mr. Challis played three works on the clavi-chord. Arthur Kraft sang three arias, while the A Cappella Choir under Mr. Munk gave the eight-part motet, 'The Spirit Also Helpeth Us'.

The Friday evening performance consisted of the Cantata No. 1, 'How Brightly Shines' with Louise Lerch, Mr. Kraft, and Chase Baromeo as solo-

**Fifth Yearly Event Includes Four Concerts Under Direction of Dr. Albert Riemenschneider—Louise Lerch, Arthur Kraft and Chase Baromeo Among Soloists—Cantatas and 'St. John Passion' Included in Programs, Together With Instrumental Music**



Chase Baromeo, Marie Simmelink Kraft, Bruce Cary

ists; the aria, 'Bekennen Will Ich' sung by Marie Simmelink Kraft; the 'Brandenburg' Concerto No. 2 played by L. Kurkdjie, violin; A. Mendoza, flute; P. Kirchner, oboe; and R. Nelson, trumpet, with the Festival Orchestra under Carl Schluer, and the final offer-

ing, the 'Magnificat'.

On Saturday afternoon were heard the Cantata No. 23, with Miss Lerch, Mr. Kraft; the Cantata No. 82, sung by Mr. Baromeo; the 'Brandenburg' Concerto No. 4 with Mr. Kurkdjie, Mr. Mendoza and S. Matter, as soloists,



Arthur Kraft and Carabella Johnson



Louise Lerch

and the first part of the 'St. John Passion', which was completed in the evening.

The festival was a success far beyond expectation, and a tremendous improvement was noted in the chorus. There was a remarkable balance of parts, even texture of tone, and good sense of dynamics.

Arthur Kraft's singing of the tenor arias and recitatives in the 'Passion' in particular, made for a performance long to be remembered. Mr. Baromeo sang with musicianship and Miss Lerch in faultless style. Marie Simmelink Kraft, Cleveland contralto, was also heard to excellent advantage. Clegg Monroe sang superbly the role of Jesus in the 'Passion'. Instrumental soloists were above reproach.

STEWART MATTER

## ARCHAIC MUSIC HEARD

### Michigan State College Gives Series Known as 'Collegium Musicum'

EAST LANSING, MICH., July 10.—The department of music of Michigan State College recently completed a series of ten historical programs under the title 'Collegium Musicum'.

Programs included the Gregorian office of vespers, on Nov. 22; compositions of Francesco Landini on Jan. 10; a group of Frottole and Villanelle of the fifteenth century on Jan. 24; 'The Masque of Beauty' by Ben Jonson on Feb. 7; sixteenth century chamber music, including works for three viols by Henry the Eighth of England, on Feb. 21; selections from 'The Remede of Fortune' by Guillaume Machault, on March 7; Haydn's 'Farewell' Symphony and a 'Mannheim' Symphony by Cannabich, on March 21, played by the Michigan State Symphony; representative English madrigals on April 11, harpsichord music, played by Lewis Richards, on April 25, and chamber music of the Baroque period, on May 9.

### Leopold Auer Estate Valued at \$50,658

The estate of the late Leopold Auer, the famous teacher of violin, according to a transfer tax appraisal filed on June 24, is valued at \$50,658. His widow, Wanda Auer, is sole beneficiary. Mr.

Auer was head of the violin department of the Imperial Conservatory in Petrograd. For some years previous to his death he was a member of the faculties of the Juillard School and the Curtis Institute of Music in Philadelphia.

## WPA SPONSORS CONTEST FOR A CAPPELLA WORKS

### Federal Music Project Will Hold Competition for Choruses for Mixed Voices

A national competition for choral composers is to be sponsored by the WPA Federal Music Project in co-operation with Carl Fischer, Inc., the Columbia Phonograph Company, and the Columbia Broadcasting System. The contest is limited to works for mixed chorus, without accompaniment, having performance time of from two to four minutes.

After a national broadcast premiere over the Columbia network, five of the winning compositions are to be recorded by the Columbia Phonograph Company. Carl Fischer, Inc., will publish such compositions as are found suitable. Under the auspices of the Federal Music Project of New York City, the Madrigal Singers will give the first public performance of the works selected. Subsequently, WPA choral groups all over the country will sing them.

## LAKE PLACID FESTIVAL GIVES 'DAY OF SINGING'

### John Warren Erb Conducts Combined Choruses of Twenty-two High Schools

LAKE PLACID, N. Y., July 10.—The Lake Placid Club held its annual Spring Choral Festival on May 22 with a "Day of Singing" under the direction of Dr. John Warren Erb of New York University and Lafayette College. Twenty-two high school choruses from schools in Essex and Clinton counties and the vicinity, each led by its own conductor, took part in the festival program. After the singing of these individual groups Dr. Erb led the combined chorus of nearly 1,000 voices in several songs which had been well rehearsed, bringing the festival to a stirring climax.

Miss Louise Bernhardt, mezzo-soprano of the Chicago Civic Opera Company, was soloist and appeared in two programs. An orchestra of ninety players under the baton of Lyndon R. Street, director of music at the Plattsburg State Normal School, also appeared on the program.

At a luncheon forum on choral problems conducted by Dr. Erb, announcement was made of plans for the festival for next year.

The Lake Placid Music Festivals were organized by Dr. Melville Dewey, founder of the Lake Placid Club.

## CHAMBER MUSIC GROUPS PLAY IN SAN FRANCISCO

### String Quartet and Wind Instrument Ensemble Complete Their Seasonal Activities

SAN FRANCISCO, July 10.—The San Francisco String Quartet gave its final popular concert recently, playing Mozart's Quartet in D, Turina's 'La Oracion del Torero', and the Grieg G Minor Quartet. The sudden death of Lajos Fenster, the viola player, caused the postponement of a complimentary concert in honor of the quartet's sponsors scheduled for last week. Naoum Blinder, Eugene Heyes and William Dehe have accepted the gracious offer of Nathan Firestone to play the forthcoming final concert in the quartet's subscription series.

Rudolph Ganz conducted the last of the May concerts of the Federal Project Orchestra with Frances McCormick as piano soloist in the Schumann Concerto.

Another chamber music organization of merit, the Wind Instrument Ensemble, concluded its season in the Century Club with a varied program devoted to works by Sobeck, Lœillet, Colomer, Beethoven, Dukas, d'Indy and Roussel.

Two debutantes of more than passing talent were Alita Day, pianist, and Catherine Connolly, 'cellist, and John Daggett Howell, baritone, who has won favor with the San Francisco Opera Company, gave an all-French song recital, with Lloyd Simpson as accompanist. M. M. F.

# MUSICAL AMERICA

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## In Prospect, a Worthy Program of Music for the New York World Fair

ON paper, with the details still to be worked out, the program of music for the World Fair in New York in 1939 and 1940 is a worthy one, calling, as it does, for a double-barreled festival in which local, national and foreign musical institutions of the highest rating are to participate, with musical events of the most varied nature presented not only on the exposition grounds but in the city at the Metropolitan Opera House and in Carnegie Hall. Foreign governments may be called on to send their opera companies to vie with the Metropolitan; symphony orchestras may come from Europe to play in friendliest rivalry with a long and brilliant array of American orchestras. Latin America may be asked to disclose its still little-known wealth of native musical lore. Every conceivable sort of musical expression, from that of the mountaineer to that of the great choral bodies, and with musical comedy and musical movies given a place beside opera in all of its forms, may be incorporated in this program.

All this *ought* to be done. Perhaps the important thing right now is for those who will have some voice in the matter to convince themselves beyond all quibble that it *can* be done. Hard work is ahead. Financial hurdles will have to be got over or around. Negotiations with European governments will bring on difficulties; though possibly the greatest of these will arise in dealing with musical institutions much nearer home. The preliminary committee was wise in not being more specific as to just what opera companies and symphony orchestras are to participate, with what artists and under what conductors. But now that the plan itself has the approval, at least in principle, of the exposition heads, there must be a gradual—and not too gradual—transformation

into written agreements of what otherwise would eventually assume the aspect of glittering generalities.

An advisory committee has been appointed. It has names that command respect. May its enthusiasm prove commensurate with its eminence! The next step, presumably, will be the selection of an executive; since advisory committees, however able they may be, must achieve their recommendations through some active and aggressive functionary with a capacity for getting things done as well as thinking them out. He will need support—all the support he can get. He will need to take up the reins with the feeling that there is eagerness on the part of every institution or individual with whom he has to deal to see the program through, irrespective of some sacrifice that institution or individual may be called upon to make.

So far as planning and co-operation are concerned, this project for a simply unparalleled world festival ought to be carried forward on a *carte blanche* basis, for the simple reason that there is almost nothing that could be done that would be extravagant, in view of the nature, the means and the ends of this exposition. The ability to swing all that is contemplated can be harnessed. What is needed is faith, whole-hearted, hard-headed, work-a-day faith, together with a firm and abiding recognition of the *possible* which excludes all babble of this possible as being fantastic. On that basis, this program ought to become a reality in the magnitude conceived for it.

## George Gershwin, a Symbol

GEORGE GERSHWIN was as typically a product of his age as was Stephen Foster. Like Foster, he was essentially a composer for the multitude; like Foster, he has left musicians wondering whether he might have achieved a higher place in the art world, as distinct from the sphere of popular music, if his technical equipment had been of a higher order. Whether his music will live as Foster's has lived, is not so certain; since, by and large, it is not music of so-called "heart interest", but music of sophistication, music of a contemporary manner, music of an idiom reflecting the wise-cracking superficialities of an era less concerned with fundamental emotions than with banter and the species of good time bordering on whoopee. Gershwin was a musical playboy and a topnotcher of his kind. Beyond that he was a symbol; a valid expression of the humanity in which he moved, but, for the most part, the lighter side of that humanity. Where entertainment ceases and art begins is one of those problems of aesthetics that no individual need hope to solve. Gershwin, whose emphasis was chiefly on the entertainment side, still had more of art than any other composer of the so-called Tin Pan Alley group.

His two completely "serious" compositions (in the symphonic sense), the piano concerto and 'An American in Paris' possess an art-personality. They are in no sense masterpieces; indeed, there is no escaping their earmarks of a limited capacity in the handling of form, of development, of orchestral resource. He had studied these fundamentals; but he had not studied them enough to be completely a master of them. He had ideas, he had facility; but he could not write symphonic music with the winning confidence, the surety and the abandon of his best popular music. 'Rhapsody in Blue' wears better; it is much less self-conscious. In a sense a parody, it need not be accorded a distinction of material and of treatment that it does not possess to be rated the best thing produced by Gershwin or any of his jazz set. Though not orchestrated by him, but by Grofe, it projected a musical character that was distinctively Gershwin's own. 'Porgy and Bess' is not an opera. It belongs properly with his musical comedies and is by no means the best of the lot. Still, it is Gershwin and some of it very good Gershwin.

Among writers of popular music, Gershwin was less an outstanding melodist than he was a rhythmic specialist with an individual and rather subtle harmonic flair. If others (Jerome Kern among them) wrote more striking tunes, Gershwin stemmed less recognizably from the popular tune-writers of the past. Only occasionally—as in 'I got plenty o' nuttin'—was he conspicuously 'Old Hat'; more often

## Personalities



Chicago Daily News Photo

Rudolph Ganz (Left). Was Created an Officer of the French Legion of Honor Recently at a Reception at the Chicago Musical College of Which He Is President. The Presentation Was Made by René Weiller (Right), French Consul-General in Chicago. Mr. Ganz was Appointed a Chevalier of the Legion in 1925

**Reiner**—When Fritz Reiner conducted Gluck's 'Orfeo' at Covent Garden recently, he was honored by having Queen Mary as an auditor in the royal box.

**Klemperer**—The University of California at Los Angeles has bestowed the honorary degree of Doctor of Laws upon Otto Klemperer, conductor of the Los Angeles Symphony.

**Kreisler**—Following a recital given in Athens by Fritz Kreisler, the violinist was decorated by King George with the cross of the order of George I.

**Cortot**—Liszt's oratorio, 'The Legend of St. Elisabeth,' recently had a noteworthy performance in the Church of St. Eustache in Paris under the conductorship of Alfred Cortot.

**Lehar**—After a performance of his opera, 'Tsarevitch,' at the Théâtre de la Monnaie in Brussels, Franz Lehar was received at a personal audience by Leopold III in the royal palace.

**Ormandy**—The office of president of the Schubert Memorial, left vacant by the death of Ossip Gabrilowitsch, has been filled by the election of Eugene Ormandy.

his music possessed a freshness that in its particular sphere was exhilarating. His musical fertility was productive of genuine pleasure for millions and merited the measure of debate it occasioned in circles of serious music, both here and abroad. His rise from a song-plugger to a position in the popular eye as America's leading composer was a unique and in many ways a significant one. As a spokesman for the jazz-loving American masses—though the "hot club" type of jazzist regarded him as out of the jazz category—he was a phenomenon of unescapable interest. Judged by any acceptable art criteria, his place as a symbol was of more importance than his music was, as music.

OSCAR THOMPSON

## ASKS INVESTIGATION OF CALIFORNIA FMP

### Ernst Bacon, Dismissed in San Francisco, Charges Waste and Favoritism

SAN FRANCISCO, July 10.—Dismissal of Ernst Bacon as director of the Federal Music Project in San Francisco by Miss Harle Jervis, State Director; his charges against Miss Jervis's administration and demand for a thorough investigation of the entire California FMP; and the appointment of Alfred Hertz to the newly created office of musical director for the Bay Region Federal Music Projects (both San Francisco and Oakland) have caused no little excitement among local observers of FMP affairs.

Mr. Bacon, who was appointed by Nicolai Sokoloff, was dismissed by Miss Jervis, allegedly on the basis of "administrative inefficiency." No details, no explanation or elaboration of the charge was given either to Mr. Bacon or to the press.

Mr. Bacon is far more specific. He charges that Miss Jervis has assumed, in addition to her business administration, an artistic direction that is unwarrantable, that she has permitted a conspicuous waste of Government money by preventing long rehearsed works from being publicly presented on schedule; by authorizing units to function which should have no place on the music program, by attempting to swell the agent cashier fund with little regard to procurement and non-relief labor costs; by attempting to engage the Bay Region project in an elaborate summer festival outside San Francisco. Also that she has given preference to musicians of foreign birth and has suffered various California projects, notably those in Los Angeles and Oakland, to remain over prolonged periods without proper artistic guidance.

To all of these charges Miss Jervis has declined to reply. To MUSICAL AMERICA's correspondent she said that since there was no truth in the charges she preferred to say nothing about them. "If Washington finds any truth therein, I do not wish to retain my position," she added.

Then she made a counter-move. She named Alfred Hertz to the newly created office of artistic director for the Bay Region projects. "Not to conduct," (although he will undoubtedly do some conducting,) "but to advise, plan programs and arrange the artistic details of the production schedule," according to Miss Jervis.

Mr. Bacon had been conducting the orchestra as well as serving as administrator. His sudden dismissal and an order not to return to the FMP offices upset the concert schedule. A week lapsed, then an orchestral program was conducted by Ben Bauer, his assistant. Then the regular Monday night Alcazar Theatre concert was given by the Band, conducted by Frederick Preston Search, on June 21. The following week Giulio Silva, choral director and Mr. Bacon's immediate successor as local administrator, presented Cesar Franck's Oratorio, 'The Beatitudes' with federal chorus, orchestra, and soloists.

MARJORY M. FISHER

Werner Egk's opera, 'The Magic Fiddle', had its premiere last month at the Staatsoper in Munich. It is scheduled for production in the near future in Karlsruhe.

## What They Read Twenty Years Ago

MUSICAL AMERICA for July 1917



Ernestine Schumann Heink Being Made An Honorary Colonel After Singing for the Soldiers

### Why? Can't Musicians Fight?

(Headline) HOW MAY THE MUSICIAN BE UTILIZED IN WAR? Shall He Be Drafted Into the Fighting Ranks as a Soldier or Shall His Talents Be Employed as an Auxiliary Force?

1917

### A Good Beginning!

Probably 12,000 persons, scarcely fewer, heard the first in a series of seven free open-air concerts under the direction of Arnold Volpe in the City College Stadium, Sunday Evening, July 8.

1917

## RAVINIA

(Continued from page 3)

many years was Mr. Eckstein's musical director and assumed responsibility for many of Ravinia's memorable performances. On his entrance, Mr. Papi was greeted by a fanfare from the orchestra and by an audience which, completely filling the pavilion and overflowing into the surrounding park, rose to welcome him. A greeting of similar warmth was extended to Lucrezia Bori, who dedicated her services to honor Mr. Eckstein's achievement. Miss Bori, long a favorite of Ravinia enthusiasts, sang several arias and duets, with the same artistry and vocal control that for many years endeared her to this public.

Appearing also on this opening program were two former Ravinia soloists, the veteran Leon Rothier and Armand Tokatyan. Mario Chamlee had been originally scheduled for this concert, but when at eleven in the morning his doctor forbade him to sing, Mr. Tokatyan was reached in Cincinnati, flew to Chicago immediately, and sang the program originally scheduled for Mr. Chamlee. Though he sang without rehearsal Mr. Tokatyan was in splendid voice and carried through his part with poise and brilliance. Mr. Rothier was received with the utmost cordiality, and



David Bispham, Baritone, Anna Case, Soprano, and John Philip Sousa, Bandmaster, All American Artists, Appeared in a Patriotic Concert in New York

### How Firm?

(Headline) PLAN MOVEMENT TO PLACE NATIVE OPERA ON A FIRM FOOTING. Reginald de Koven Discusses Aims and Ideals of New Organization. All-American Operas Only Will Be Produced.

1917

### Why Not Again?

Ravinia has a brilliant week of opera with 'The Tales of Hoffmann', 'Tosca', 'Rigoletto' and 'Martha'.

1917

both he and Mr. Tokatyan joined Miss Bori in operatic duets.

The second night of the series began the symphony concerts, with Sir Ernest MacMillan of the Toronto Symphony making his debut as guest conductor of the Chicago Symphony and José Iturbi in his first of four appearances as piano soloist. Sir Ernest immediately impressed as a competent leader, commanding his forces with energetic authority. His program offered Sibelius's Fifth Symphony, which he read with impressive understanding though often with less than the desirable delicacy and subtlety. Further included on the list were the conductor's arrangements for string orchestra of two French-Canadian airs, Dvorak's "Carnegie" overture, Strauss's "Artist's Life" waltz, and Haydn's Serenade for string orchestra. Mr. Iturbi played Beethoven's third concerto in C minor, with a fine musical and technical comprehension of its contents. His performance won shouts of approval and he answered with a Scarlatti sonata for an encore. A. G.

### Tito Schipa Makes Melbourne Debut

MELBOURNE, AUSTRALIA, June 25.—Tito Schipa, tenor, formerly of the Chicago and Metropolitan Opera companies, made his first appearance here on June 19 in a recital in Town Hall, scoring a striking success.



"Giovanni" Barbirolli, as He Was Then Known at the Time of His London Debut as a 'Cellist

### Where They Come From

Giovanni Barbirolli, a young 'cellist of British birth but Italian parentage, has just made a successful debut in London and earned the encomiums of the entire press.

1917

### Still There, Then

Christine Nilsson received at Stockholm recently a medal from admirers all over the world in honor of her approaching seventy-fifth birthday.

1917

## MUSIC FESTIVALS ARE BROADCAST OVER NBC

Programs from Salzburg, Bayreuth, Linz, Breslau, London, and American Centers Heard

The National Broadcasting Company is allowing stay-at-homes to nibble at and, in some cases, even to feast upon the fare being served at music festivals in both Europe and America. Orchestral concerts and operas will be heard from the Salzburg Festival. One act of 'Lohengrin' will be broadcast from the Bayreuth Festspielhaus. One of the concerts of the Bruckner Festival in Linz, Austria, and a program from the German Singers Festival at Breslau are also to be radiocast. Other international programs are to originate in London, Mainz, and other musical centres.

A series of thirteen of the Robin Hood Dell Concerts from Philadelphia, two series of concerts from Lake Chautauqua, and two concerts by the Boston Symphony at the Berkshire Hills Festival in Massachusetts represent the chief symphonic fare to be derived from this country. Six operas are being broadcast from Cincinnati's Summer Opera Season in the Zoological Gardens. Many of the Goldman Band concerts are scheduled.

# Summer Concerts Delight Throngs at N. Y. Stadium



Mayor LaGuardia, Right, Shakes Hands with Adolph Lewisohn at the Opening Concert of the 1937 Series. Left, Albert Spalding, Who Was Soloist; Centre, Vladimir Golschmann, Conductor

(Continued from page 3)

who had assisted at the opening nights of the two preceding Stadium seasons. Mr. Spalding played with his accustomed skill and fervor. The cadenza he played was his own. In response to long and hearty applause, he gave two encores—Chopin's B Minor Waltz (in his own arrangement) and a 'Spanish Dance' by Granados.

In the intermission Adolph Lewisohn, the eighty-eight-year-old donor of the stadium, made his annual welcome address and introduced Mayor LaGuardia, who promised to do what he could to prevent noise by fire engines in the vicinity of the Stadium. He presented a large basket of flowers from the orchestra members to Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts committee. Mr. Golschmann then took over, conducting Beethoven's Fifth Symphony—for the fourth time a Stadium first-nighter within the last six years.

## Makes Stadium Debut

This was Mr. Golschmann's debut in the Stadium, though he had been heard previously in Carnegie Hall. He disclosed sound musicianship, command of the orchestra, and an athletic deportment that won him the enthusiastic favor of his thousands of listeners. The Stadium arrangements have undergone some minor changes, which seem all for the better. The acoustics have been improved and the central section of tables on the stadium floor has been more than doubled in size.

Throughout his two-weeks tenure, Mr. Golschmann demonstrated a real flair for program-building. He limited himself almost entirely to standard symphonic fare, but managed so to arrange it as to achieve the optimum effect. On his second night he led the orchestra, without benefit of soloist, in vigorous performances of Weber's 'Oberon' Overture, Brahms's Second Symphony, Strauss's tone-poem, 'Tod und Verklärung', and Ravel's now rather worn 'Bolero'.

On the night of Friday, June 25, Mr. Golschmann played Tchaikovsky's 'Pathetic' Symphony, therein confirming earlier impressions that his interpretative ability lies in the direction of the

dramatic rather than the emotional. Included on the program were the grotesque 'Wedding March' from Rimsky-Korsakoff's 'Le Coq d'Or', the Nocturne and Scherzo from Mendelssohn's music for 'A Midsummer Night's Dream', and Liszt's symphonic poem 'Les Preludes'.

On Saturday evening, César Franck's Symphony was the pièce de résistance. With it were given Berlioz's 'Roman Carnival' Overture, Bizet's 'L'Arlesienne' Suite, the prelude to Moussorgsky's 'Khovantchina', and the first

Stadium performance of the Rhumba from McDonald's 'Rhumba' Symphony.

Lily Pons, the second soloist to appear, made a brilliant Stadium debut with the orchestra on Sunday night, June 27, before an audience of 11,000. She sang Pamina's Aria from Mozart's 'Magic Flute', 'Una voce poco fa' from Rossini's 'Barber of Seville', the 'Mad Scene' from Donizetti's 'Lucia', an arrangement of Johann Strauss's 'Blue Danube' Waltz, and many encores, in which she was accompanied at the piano

'Der Freischütz', and Borodin's 'Prince Igor' Dances.

Attendance dropped to 1,000 on Monday, when the night was cloudy and chilly. Mr. Golschmann conducted Mendelssohn's A Major ('Italian') Symphony, Gluck's Overture to 'Iphigenie in Aulis', Moussorgsky's 'A Night on Bald Mountain', Satie's 'Two Gymnopédies' (orchestrated by Debussy), and the symphonic poem, 'The Pines of Rome', by Respighi.

The Tuesday concert rounded out the first week with Mozart's 'Eine Kleine Nachtmusik', Debussy's 'La Mer', and Dvorak's 'New World' Symphony.

When a severe thunder storm caused the Stadium premiere of 'Salome' to be postponed, Alexander Smallens conducted the orchestra in a substitute program in the Great Hall of the City College. It included: the Overture to Wagner's 'Flying Dutchman', the Nocturne and Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, and Tchaikovsky's 'Nutcracker' Suite.

John Corigliano, concert master of the Philharmonic-Symphony during its summer season, appeared as soloist with the orchestra on July 3. He played Bruch's G Minor Violin Concerto with skill and sensitiveness. The audience received him warmly and called upon him for two encores—'Spanish Dance' from De Falla's 'Vida Breve' and 'Londonderry Air' in Fritz Kreisler's arrangement. Herbert Jaffe accompanied him at the piano. On this program the orchestra played Schubert's 'Rosamunde' Overture, Tchaikovsky's 'Romeo and Juliet', and Dukas's 'The Sorcerer's Apprentice'.

On July 4 the People's Chorus of New York united with the orchestra under the leadership of Lorenzo Camilleri, the

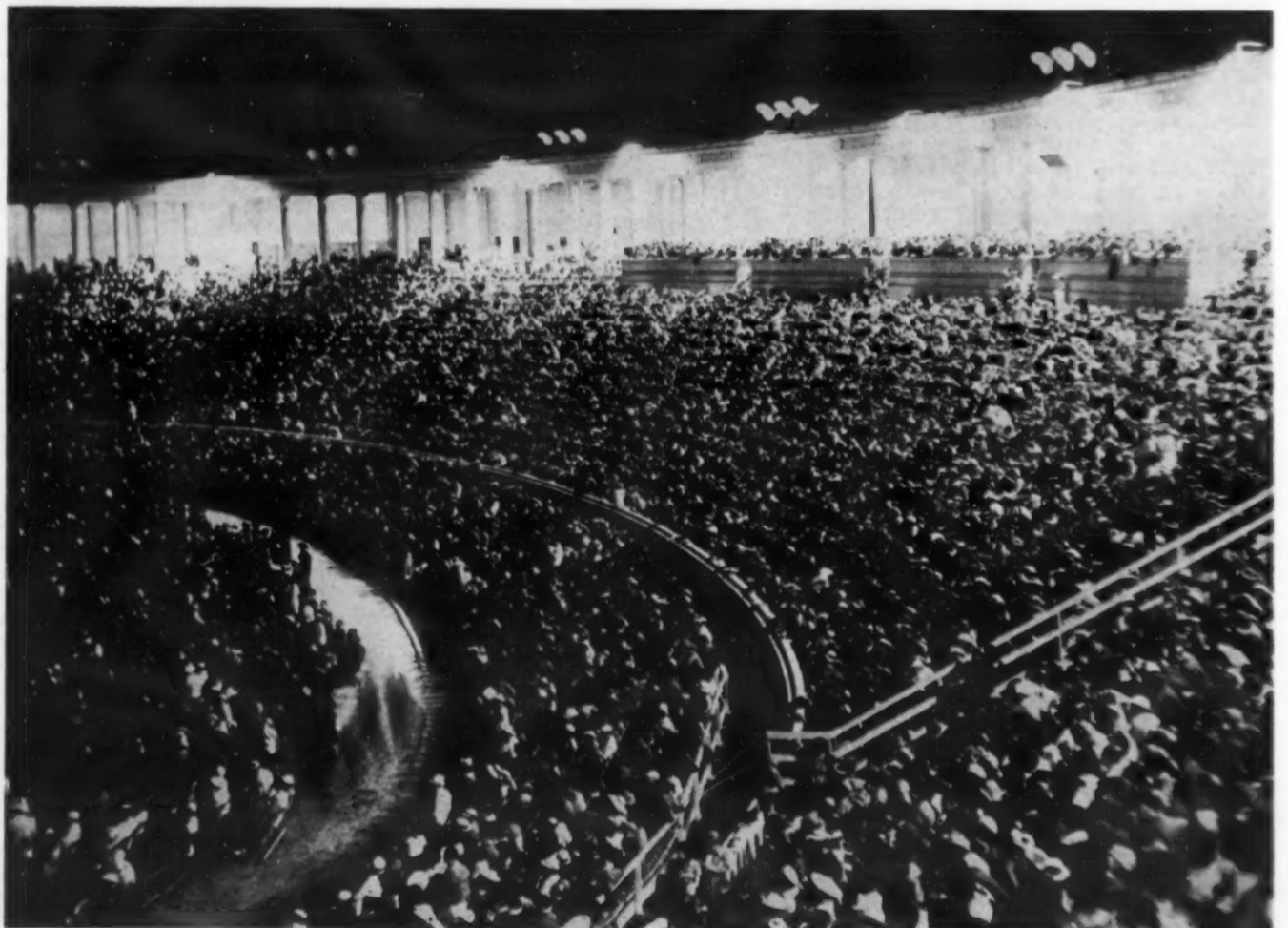
(Continued on page 34)



Vincent Lopez—Staff N. Y. Sun

The Iturbi's, José and Amparo, Who Appeared as Duo-Pianists

by Frank La Forge. At this concert the orchestra played Schubert's 'Unfinished' Symphony, the Overture to Weber's



A Section of the Crowd of 15,000 Which Attended the Opening Concert

Times Wide World

# 'SALOME' MAKES SUMMER ENTRY AT STADIUM

By OSCAR THOMPSON

AUDIENCES estimated at 8,000 and 5,000 heard performances of Richard Strauss's 'Salome' at the Lewisohn Stadium in New York on the evenings of July 1 and 2, rain having postponed a day the representation scheduled for the last night of June.

A doubtful adventure, in view of the tessellated history of a work that never has attained what can be described as a "popular" following, and because of the problems attendant upon its production in open air, this "Salome" proved to be a surprising success.

From his favorable situs at a table on the field close to the stage, the reviewer could only wonder how much of what he saw and heard was conveyed to the eyes and ears of those perched on the remote upper tiers of the concrete seats, for whom microphonic devices magnified the sound but left as almost microscopic figures the personages on the stage. The pomp of 'Aida' or 'Prince Igor' is one thing; the psychological concentration of 'Salome' quite another. All the indications, however, were that the stands shared the enthusiasm of the field. And this irrespective of the powerful glasses that may have been brought to bear on the still slightly vertiginous Dance of the Seven Veils.

'Salome' in open air is not, of course, 'Salome' in an opera house. The orchestra, which nightly sits upon the platform of the shell for its symphonic programs, was shifted to the flat of the adjacent field. The shell thus became the theatre, in which capacity it had served operas of varying descriptions in the past. Little was attempted in the way of scenic investiture, the forward-curving back wall of the shell being given something of the aspect of a nocturnal sky by means of the gray blue light thrown upon it. The entrance to the cistern was represented by a circular protuberance, well forward. Otherwise, platforms, pillows and torches provided the decor. On a shallow but rather wide space there was considerable running to and fro. Salome, in particular, was called upon for some rapid sprints. The position of the cistern, which left little space in front or behind, was a complication for the dance. The limitations of the stage considered, entrances and groupings were well contrived, one effective detail being the arrival of the five quarreling Jews, who ascended steps leading up from the field.

Thanks to the practical stage management of Ernst Lert and the abilities

of the principals a considerable measure of illusion was achieved in the action, the while the orchestra under Alexander Smallens gave an able and at times eloquent account of the score. It seems fair to say that no previous performance of 'Salome' in New York, whether at the Metropolitan or Ham-

Salome (Erica Darbo) Reposes on the Cover of the Cistern. Center, Herodias (Liuba Senderovna); Right, Herod (Ivan Ivantzoff)



Cosmo-Sileo

merstein's Manhattan, or during the visits of the Chicagoans, could boast of an instrumental ensemble of the quality of the one which Mr. Smallens had at his command. If some of the splendor of Strauss's glowing, pulsating score, with its alternations between the strident and the saccharine in its still amazing play of sonorities, had a tendency to pale and evaporate in the open, this was scarcely to be charged to either the conductor or the players.

For those in the field, at least, there was less absorption of the voices in the orchestral swirl than was true of recent performances at the Metropolitan. The singers seemed to be heard on one plane, the orchestra on another, with generally gratifying results. Throughout, Mr. Smallens had his ensemble fully in hand. The playing was spirited and in most respects clear, though here and there the microphones picked up a particular instrument or phrase and thrust it into undue prominence.

## Success for Miss Darbo

On the stage, Miss Darbo justified the praises bestowed upon her in Cincinnati, where she first disclosed her Salome to an American audience when the Cincinnati Symphony, conducted by Eugene Goossens, mounted the Strauss work for the edification of its patrons. The rather indifferent recital which she had given in New York, before her Cincinnati success in opera, had given little indication of the dramatic gifts she was to display in these Stadium performances. Hers was an essentially excited and febrile impersonation, with something of an excess of darting about, and with little to suggest that, after all, Salome was a princess, as princesses went in the days of Herod and Herodias; but it achieved essentials of the character more important than the establishment of her pedigree.

Particularly effective were her outbursts of childish violence when Jokanaan was returned to the cistern and when Herod sought to dissuade her by the proffer of other bounties, and she kept relentlessly demanding the "Kopf des Jokanaan." Less convincing was the apostrophe over the severed head in the silver charger—none

Smallens Conducts Two Performances of Strauss Music-Drama with Ernst Lert in Charge of Stage—Erica Darbo Heads Cast, which Includes Ivantzoff, DeVries, Senderovna and Menz

Of the others, first mention must go to the Jokanaan of Mr. De Vries, a singer new to this public. The Dutch baritone sang impressively. His tones sounded full and mellow, if at times over-covered at the top. Jokanaan's acting, of course, is with the voice; to Mr. De Vries's credit he made the part convincing without so much as a single gesture. But a Hebrew prophet without a beard is something of an anomaly, even an anachronism.

Masterly in its detail was the Herod Antipas of Ivan Ivantzoff, whose intelligent and pointed character delineation was abetted by an achievement of the vocal line that was tonally something of a model for other portrayals of the role.

Tenor singing of a superior order must be credited also to young Mr. Menz as Narraboth. There was opulence of voice and figure in the Herodias of Liuba Senderovna. Zina Alvers did well with the not unimportant utterances of the page and the other parts were well sung, the jangling polyphony of the disputatious Jews exceptionally so.

## Leo Blech Engaged for Chicago

CHICAGO, July 10.—The Chicago City Opera Company announces the receipt of a signed contract from Dr. Leo Blech, German conductor, concluding the negotiations for his engagement as conductor of that organization. He will open the season in November with a performance of Verdi's 'Aida'.

**'THE BLUE DANUBE' IN REHEARSAL**  
Lily Pons and Vladimir Golschmann Going Over the Score of the Johann Strauss Waltz at a Rehearsal



© International News Photo

**SALOME**, music drama in one act, music by Richard Strauss; German version of Oscar Wilde's poem, by Hedwig Lachmann; produced on July 1 and 2 at the Lewisohn Stadium, with the following cast:

Herod .....	Ivan Ivantzoff
Herodias .....	Liuba Senderovna
Salome .....	Erica Darbo
Jokanaan .....	Sydney De Vries
Narraboth .....	Clifford Menz
Page .....	Zina Alvers
Five Jews .....	Charles Haywood, John Dunbar, Ivan Velik, Louis Pardey, Eugene Loewenthal
First Nazarene .....	Josef Kallini
Second Nazarene .....	Paul Oncley
Two Soldiers .....	Peter Chambers, Louis D'Angelo
Cappadocian .....	Eugene Loewenthal
Slave .....	Lys Bart

Conductor, Alexander Smallens. Stage director, Ernst Lert. Assistant conductor, Martin Pistreich. Organist with Philharmonic-Symphony Orchestra, Melchiorre Mauro-Cottone. Dancers from Ned Wayburn School. Stage setting by Dr. Lert.

## BOSTON POPS ATTRACT RECORD CROWDS

### More Soloists Heard Than Herebefore—Fiedler Begins Open-Air Esplanade Concerts

Boston, July 10.—A new high has been reached in the attendance at Pops throughout this year, and as we write, the final week of the fifty-second season draws to a close. Among the guest conductors has been Charles O'Connell, associate conductor of the Philadelphia Orchestra. Others whose presence has lent additional interest have been the talented young Porto Rican pianist, Jesus Maria Sanroma, and the troupe of dancers under the direction of Hans Wiener, whose miming of the action in Moussorskys's 'Pictures at an Exhibition' has been one of the cleverest things the group has accomplished. Mr. Fiedler has offered a longer roster of soloists this year than ever before, and if the numerical extent of the audiences be any criterion, this move was well advised. The 'Old Timers' Night' and the Request Programs have each been repeated, through popular acclaim. After all, a public out to be amused, derives infinite pleasure by taking a hand (and a voice as well) in the proceedings. Surely no one could possibly have enjoyed himself more hugely than a certain very dignified, elderly gentleman within our range of vision upon one occasion, who sang lustily, and musically, all the old favorites of forty-five or fifty years ago. Yes, Pops belong to the people, and, recognizing this fact, Mr. Fiedler has offered programs to meet a variety of tastes.

#### Fiedler Starts Open-Air Series

Before this article reaches the eye of the reader, Mr. Fiedler will have inaugurated the Esplanade Concerts in the specially constructed orchestral shell on the Charles River Basin, a four weeks season being announced. These concerts in the open air are frequently attended by from 15,000 to 20,000 persons and are given every night in the week except Saturday. The programs, perhaps more than any other series given in this city, really belong to the people, since

they are financed by popular subscription, with the auditors dropping their contributions into conveniently placed boxes. It is not uncommon to witness a youngster of ten or a dozen years, obviously the newsboy type, dropping a few pennies in a box as his bit of contribution toward "our" concerts.

The professional reviewer usually regards a late season formal recital as an encroachment upon personal liberty, yet the reviewer who overlooked the recent 'cello recital of Milo Moise Goldstein deprived himself of an evening of rare enjoyment. Mr. Goldstein's musical traditions date back to the early days of the Boston Symphony of which his father, Aaron Goldstein, was solo contrabass from Henschel to Gericke. The history of Milo Goldstein's career is both entertaining and romantic. He has for several years been intimately associated with Diran Alexanian and Pablo Casals as a member of the faculty of the Ecole Normale de Musique in Paris.

#### An Enjoyable 'Cello Recital

With Mary Vincent Fox assisting at the piano, Mr. Goldstein offered a program which included the Bach Suite No. 1 in G for 'cello alone; Beethoven's Sonata, Op. 5, No. 1, for 'cello and piano, and Boccherini's A Major Sonata, No. 6, for 'cello, with piano accompaniment.

Mr. Goldstein's interpretative technique was virtually faultless, his bow arm impeccable, and his performance masterly throughout the evening. In bestowing praise upon the soloist, however, one should not disregard the unusually expert ensemble playing of Mrs. Fox. Rare is her combination of technique and intuitive faculty, and throughout the program she proved herself a worthy companion to Mr. Goldstein.

The concert, admirable in length, was given in the Martino Studio, under the auspices of the Professional Musicians Society of Boston, and at least one listener looks forward to the second program in this series which Mr. Goldstein will continue in the autumn.

Although Bostonians are largely scat-

tered over New England for the summer, their interest in music and in their Boston Symphony will cause them to gather in Stockbridge next month, when the orchestra dedicates its new summer home of "Tanglewood" in a widely heralded series of symphonic programs. In addition to the numbers listed in MUSICAL AMERICA for June, Dr. Koussevitzky has under consideration Stravinsky's 'Fire Bird' as a possible alternative to Respighi's 'Pines of Rome', although he may decide to include both in this richly endowed series.

GRACE MAY STUTSMAN

## 'ROBERTA' LAUNCHES JONES BEACH SERIES

### 10,300 Attend Inauguration of Second Operetta Season in Marine Stadium

The second season of al fresco operetta performances, presented jointly under the banners of Fortune Gallo, Manager of the San Carlo Opera Company, and the J. J. Schubert Productions, Inc., opened on the huge water stage on Zachs Bay at Jones Beach, L. I. on the evening of June 26 with a performance of 'Roberta', musical comedy by Jerome Kern and Otto Harbach. A capacity crowd of 10,300 packed the water-side stadium. Some 1,500 persons had to be turned away.

Although the stage and stadium present much the same appearance as they did last summer, several improvements have been made. The amplification system has been bettered.

'Roberta', which ran through the first week of the season, had enough of the spectacular to be highly enjoyed by the throng of first-nighters. The chief feminine role was taken by Tamara, who created the part on Broadway. Opposite her played Robert Shafer. An orchestra of thirty-four pieces was conducted by Giuseppe Bamboschek. The production was designed by Watson Barratt and the dances, by William Holbrook.

The Fourth of July holiday attraction in the Jones Beach Stadium was the Fokine Ballet which drew a capacity audience Sunday night. Some 4,000 celebrants had to be turned away. The starred performer was Patricia Bowman, who danced with the ballet in 'Les Sylphides' to a group of Chopin compositions, and in Rimsky-Korsakoff's 'Sheherazade' as Zobeide. She also appeared in solo dances of which 'Tennis', to music by Delibes, was particularly enjoyed by the huge throng. Giuseppe Bamboschek led the orchestra.

With the beginning of the second week of the season, a second operetta, Sigmund Romberg's tuneful 'Maytime', succeeded the first week's 'Roberta'. Staged by Edward J. Scanlon, and directed by Giuseppe Bamboschek, the new production was received with enthusiasm. Vivienne Segal and Robert Shafer took the leads. Among the supporting cast were Jack Sheehan, Douglas Leavitt, and Nina Whitney.

#### Cadman to Appear with Portland Symphony

PORTLAND, ORE., July 10.—Charles Wakefield Cadman, composer, has been engaged to play at a Portland Symphony concert on Aug. 2. Dr. Lajos Shuk of the Buffalo Symphony will conduct and Mr. Cadman will appear in his 'Dark Dancers of the Mardi Gras' and also in connection with his choral work, 'The Sunset Trail'.

## DETROIT SYMPHONY IN SUMMER SERIES

### Music of Light Character Is Heard in First Six Concerts at Belle Isle

DETROIT, July 10.—The opening concert of the Detroit Symphony series given at Belle Isle during the summer months took place on June 29 and was devoted to the works of Offenbach, Grieg, Grétry, Weber, Goldmark, Cole-ridge-Grétry's Ballet Suite, Weber's 'Invitation to the Dance,' Grieg's 'March of Homage' from 'Sigurd Jorsalfar' and Ponchielli's 'Dance of the Hours' from 'La Gioconda.'

In addition to a Mendelssohn Symphony on June 30, the program included the incidental music from Saint-Saëns's 'Henry VIII,' selections from 'Pagliacci,' Lehar's 'Gold and Silver' waltz and the Mendelssohn Overture 'Ruy Blas.' Eight compositions were presented on the July 1 program, including music by Weber, Liszt, Massenet, Wagner, Johan Strauss, Pierné and Victor Herbert. 'The Swan' by Saint-Saëns was played by Jascha Schwartzman, first 'cellist. Pierné's 'March of the Little Lead Soldiers,' Herbert's 'Irish' Rhapsody, Kolar's 'Slovakian' Rhapsody, the 'Dream Pantomime' from Humperdinck's 'Hansel and Gretel,' the 'Valse Triste' of Sibelius, and the Tchaikovsky theme and variations were given on July 2, with the 'New World' Symphony as the feature.

Music by Nicolai, Grainger, Massenet, Katchetov, Herbert, Liszt and Johann Strauss was offered on July 3, including 'A La Balalaika,' 'Colonial Song,' 'Shepherd's Hey,' selections from 'Sweethearts,' the 'Hungarian' Rhapsody No. 1, and the 'Beautiful Blue Danube.'

On July 4 Mr. Kolar led the orchestra in the Fourth Symphony of Tchaikovsky two of Kolar's own compositions as well as works by Komzak, Liszt, Weber and Herbert.

RUTH C. BROTMAN

## YOUNG VIOLA PLAYER WINS BEEBE FUND SCHOLARSHIP

### Julia Ann Wilkinson of Des Moines Will Study with Tertis in London and Hindemith in Paris

BOSTON, July 10.—The trustees of the Frank Huntington Beebe Fund for Musicians have awarded the traveling scholarship for the year beginning Sept. 1, 1937, to Miss Julia Ann Wilkinson of Des Moines, Iowa. This is one of the most interesting awards in the recent history of the New England Conservatory of Music, since it was given to Miss Wilkinson for concentration in viola.

Miss Wilkinson has a fine cultural background. She attended Drake University for one year, going thence to the Eastman School of Music from which she received a B. Mus. in 1936, graduating with honors and distinction. She has had wide experience as an ensemble player, has been a member of the Eastman School String Quartet and has appeared as viola soloist with the Rochester Philharmonic.

Miss Wilkinson will study first in London with Lionel Tertis, after which she plans to study on the continent, spending a part of her time with Paul Hindemith in Paris. Miss Wilkinson is 22 years old.

G. M. S.

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# BERLIN STAGES WOLF-FERRARI'S LATEST OPERA

**'Il Campiello' Charms Hearers By Its Melody and Southern Lilt—Same Composer's 'Vier Grobianer' Has Grotesque Production at State Opera**

By GERALDINE DECOURCY

BERLIN, July 1.

THROUGHOUT the "Art Weeks" which have just come to an end, the three Berlin opera houses were unusually busy with new productions which offered much food for artistic pleasure and contemplation in spite of the fact that a large number of the leading singers were engaged at Covent



Victor de Sabata, Conductor of Visiting Scala Company

Garden. To begin with, the State Opera marked the turn of the tide that portends the return of Richard Strauss to official favor by leading off with a revival of its charming production of 'Ariadne' in Tietjen's indescribably scintillating *mise en scene*, and then kept the Strauss ball rolling after nearly two years of studied ostracism.

As it would be difficult to imagine how the 'Ariadne' could be bettered in the way of stage direction and scenery, some level head in the directional conclave showed remarkably sound sense in leaving well enough alone, which is by no means a common occurrence, particularly when there are scores of ambitious young designers looking for jobs. The cast headed by Viorica Ursuleac and Helge Roswaenge was also practically the same as that of the earlier revival except that this time Erna Berger replaced Maria Ivogün as Zerbinetta. And she did it exceedingly well in view of a light and mischievous coquetry that radiates from her play and enables her to make the performance as individual an achievement as that of her famous predecessor.

## A Lustrous 'Rosenkavalier'

Although 'Rosenkavalier' has always been exempt from whatever ban may have existed, it is not frequently heard in such lustrous form as occurred in early June when it was brought forth in brilliants and bangles for the entertainment of the officers of a Japanese Naval Squadron sojourning in Kiel. Marta Fuchs of the Dresden Opera sang a glorious Marschallin which apparently out everyone else on their artistic mettle and insured a performance that was well nigh perfect in every respect. It was then the turn of the popular

and long-neglected 'Arabella'. Here again no change had been made in the *mise en scene* and the first night audience, treated to the fascinating Arabella

ly unconventional production of Wolf-Ferrari's 'Vier Grobianer' under the stage direction of Hanns Friederici and in scenery by Lothar von Trapp, both



A Scene from Wolf-Ferrari's 'Vier Grobianer' as Staged at the Berlin State Opera, Showing Otto Helgers as Simon, Jaro Prohaska as Lenardo, Karl August Neumann as Maurizio, and Felix Fleischer as Cancian

of Tiana Lemnitz, had every reason to congratulate itself. After this preliminary fanfare the second performance had to limp along with a cast of principals who if carried at all on the roster of such an eminent institution as the State Opera, should only be inflicted on the public in homeopathic doses and then only in cases of direst need. A marked exodus at the intermission was the logical reaction to such a policy.

## 'Vier Grobianer' Produced

In between these Strauss revivals, which are said to be preparatory to an elaborate Strauss festival next winter, the State Opera presented an extreme-

of whom collaborated to reduce it to such an uncouth and exaggerated Harlequinade that even the mellowest curves of the music were unable to emerge from the impenetrable smoke-clouds of broad burlesque. As a contribution to opera, such misplaced conceptions of what constitutes dramatic esprit would seem to belong quite definitely to the "regions of lost time."

The production of Rimsky Korsakoff's 'Legend von der Unsichtbaren Stadt Kitesch' in the poetic scenery of Vladimir Novikoff and the superb stage direction of Josef Gielen fortunately switched this fine machine back again into high gear as far as externals went.

**Strauss Operas Revived—Scala Forces Under Victor de Sabata Acclaimed in Guest Engagement—Ettore Panizza Conducts Italian Works**

This dramatization of a twelfth century legend with its mystic picture of the soul of a people struggling to bear its burdens through the power of faith and prayer is, however, not quite potent enough in its fervor to wrest waves of emotional enthusiasm from a public that has no racial connections with its symbolism. Nevertheless it provided the element of variety and no more exquisite Fevronia than Tiana Lemnitz could well be imagined. Fritz Soot in the taxing role of Kutjerma has the histrionic routine to carry off a part of this kind even though freshness and heroic ardour are no longer prime qualities of the voice. Werner Egk at the conductor's desk is still a little too cool and unvelvety for such primitive outpourings, but at the big climaxes he whipped his steeds into a dashing gait.

## 'Il Campiello' a Charming New Opera

While the State Opera was performing stunts with one Wolf-Ferrari work, the German Opera toed the mark of orthodoxy laid down by the Propaganda Ministry and brought out Ferrari's latest work, 'Il Campiello', in a manner strictly befitting its musical estate. The score is really charming, full of melody and southern lilt and it keeps moving with the fling and abandon of a juggler. The production maintained the same key and provided very gay amusement without letting the most tempting situations relapse into the type of humor associated in the minds of the Upper Ten with the term provincial. Wolf-Ferrari himself was mainly responsible for the German translation of Ghilsalberti's

(Continued on page 36)



'Il Campiello,' Ermanno Wolf-Ferrari's Latest Opera, Which Was Recently Brought Out by the German Opera House in Berlin. A Scene from Act I, with Hans Wocke, Rudolf Schramm and Hans Florian

# VIENNESE FESTIVAL WEEKS BEGIN AUSPICIALLY

**Rodzinski Leads Philharmonic, Knappertsbusch, the Symphony, in Exceptional Concerts — Respighi's 'Fiamma' Has Local Premiere**

By DR. PAUL STEFAN

VIENNA, July 1.

THE annual Viennese Festival Weeks, which represent a brilliant winding up of the season, have begun with signs of great promise. A complete report is to be made about the programs in the concert hall later. The most significant were a concert of the Symphony Orchestra under Hans Knappertsbusch, which offered, to be sure, a very familiar program of symphonies of Brahms and Tchaikovsky, and an exceptional concert of the Philharmonic under Artur Rodzinski. All the concerts, as also the theatres, had to suffer from the heat, which is unusual in Vienna for this time of year, but the concerts of Rodzinski and Knappertsbusch were very well attended, notwithstanding.

Rodzinski had made a distinguished debut in Austria last year with a concert at the Salzburg Festival. The Philharmonic concert of June 13 enhanced this fine impression considerably. The program comprised a Toccata and Fugue for organ by Bach, arranged for large orchestra, presumably by Rodzinski himself (the arranger's name was not given); Tchaikovsky's Fourth Symphony; songs with orchestra and arias by Moniuszko and Szymanowski, sung by Eva Bandrowska-Turska, in memory of Szymanowski, who was to have appeared as soloist in the same concert, and the 'Petrushka' Suite of Stravinsky. Rodzinski gave unusually clear and vigorous signals, proved to be surprisingly well acquainted with all the niceties of the Philharmonic apparatus and mastered the works in his mind in a quite unusual manner. His success was great and the orchestra shared his triumph with him.

The State Opera has lined up its best productions for the Festival Weeks and

that always results in a succession and a standard which it would be difficult to duplicate. The principal conductors of the Festival are Walter and Knappertsbusch. The latter conducted, in particular, the four operas of 'The Ring' and 'Elektra,' as well as 'Rosenkavalier'; Walter, 'Orpheus,' 'Fidelio,' and 'Oberon.' It might be of interest to know that the opera is sold out almost every evening and that one finds many foreigners in the house, whereas various other theatres had to close ahead of time on account of the heat—the opera will continue to give performances until July 8.

There was, in addition, at the very beginning of the Festival Weeks, June 8, a premiere, Respighi's 'Fiamma,' which had been postponed many months. The opera was sung here in German, not, however, in the customary German translation of Julius Kapp, but in one made solely to meet the requirements of the Vienna State Opera by the head stage-manager, Lothar Wallerstein; it complies more fully with the demands of the German language and song. Wallerstein also distinguished himself greatly as stage-manager of the performances. He was assisted by Robert Kautsky, who reproduced magnificent architecture of Ravenna. The conductor was a young orchestra leader from Germany, Wolfgang Martin, who had rehearsed the opera thoroughly and who conducted very intelligently and with vigor, and at the same time with a light touch. The orchestra and the chorus were particularly excellent. The leading roles were sung by Kerstin Thorborg (Eudossia) and Ella Flesch (Silvana), with Enid Svantho (the witch); the male roles were taken by Destal (Basilio), Alsen (bishop), Godin (Donello).

The performance met with unusual favor, and justly so. It is most likely not necessary at this time to report further about the work, which has already been performed at various times. It left behind a strong impression in Vienna and the later performances have been very well attended. Madame Elsa Respighi, the widow of the composer, who was herself his pupil in composition, had come to the premiere. In her

honor the Italian embassy arranged a soirée, which brought together musical society. Signora Respighi praised the Viennese performance highly.

## Czech Composer Greeted

A figure of international scope, with whom Vienna became acquainted for the first time, was Julie Reisserova, a Czech composer, the wife of a prominent younger Czech diplomat. She was a pupil of J. B. Foerster in Prague and of Roussel. Her technique is exceptional, her style of composition modern, but without any inclination to scorn form or sacrifice tonality. Works for the piano and songs, with which she acquainted us here, were unusually impressive and inspired compositions; the piano pieces were performed by the Belgian pianist, Aline van Barentzen, with a truly sweeping brio. Before the performance of her compositions—it was in the League of Austrian Women's Societies—Mme. Reisserova delivered a very clever and delightful lecture on woman as a composer, an introduction, as it were, to the evening, during which further compositions by women were performed. Mme. Reisserova made the point that music was enhanced sensibility and that actually women, therefore, as the more sensitive would have to be even better composers than men. But with good judgment she did not insist upon this assertion, but told, with most appealing modesty, about her years of study and about the tremendous difficulties which a woman in particular has to overcome in order to prevail in the competition of today. Mme. Reisserova's address was received with great acclaim.

## Women Win New Successes

As performers women have naturally had equal rights for a long time; indeed, the prerogative in concert halls. The successes of a Lucienne Boyer, who transplanted her Parisian *chansons* to our concert hall under sensational circumstances, and of the Icelandic singer of folksongs, Engel Lund, who had to give no less than three concerts consisting of the songs of all peoples,



Artur Rodzinski, Who Conducted the Vienna Philharmonic

proved this, as well as did the new triumph which Erika Morini scored in her native city. She played this time together with Piatigorsky the double concerto of Brahms at the Brahms celebration (on the occasion of the fortieth anniversary of his death) of the Viennese Symphony under Oswald Kabasta.

Piatigorsky ingratiated himself, moreover, with a concert of his own. The competition was not made easy for him, for at the same time such cellists as Emanuel Feuermann, the excellent Stefan Auber, and, in the Italian Institute of Culture, Attilio Ranzato were playing. This Cultural Institute also acquainted us with the intelligent Italian singer, Ginevra Vivante, and the skilled harpist, Clelia Gatti-Aldovrandi, the wife of the well known critic, G. M. Gatti, who himself prefaced the concert at the Italian Institute with a few introductory remarks. The two artists had incidentally given a sample of their art immediately before at the Italian embassy in the presence of a brilliant audience.



Fenichel

When Vittorio Giannini's Requiem Was Given in Vienna Recently: Left to Right, the Composer (Standing); Oswald Kabasta, Conductor; Dusolina Giannini, Soprano; Enid Svantho, Contralto; Herbert Alsen, Bass, and Aurelio Marcato, Tenor

## Nancy Shannon Makes Debut in Munich

MUNICH, July 1.—Miss Nancy Shannon of New York, a pupil of Emmy Kreuger of Bayreuth fame, made her debut in Munich in a Concert of music by Brahms, Schumann and Wagner on June 8. Miss Shannon, who is a former pupil of Cav. Carlo Sabajno in Milan, where she studied her Italian repertoire, has studied vocal technique, dramatics, and German repertoire for the last two years with Mme. Kreuger in Munich. Miss Shannon is returning to New York, where she will immediately resume her work. G. DEC.

## Chicago Begins Summer Series of Free Open-Air Concerts

CHICAGO, July 10.—The Chicago Civic Opera orchestra, under the leadership of Henry Weber, gave the first of a series of sixty-eight free concerts in Grant Park on the evening of July 1. The orchestra was assisted by Mark Love, bass, who sang Wolfram's 'Evening Star' and Wotan's 'Farewell'. This series will include programs by many of Chicago's musical organizations and will continue through July and August.

## Gala Music Season Opens in Vichy

VICHY, FRANCE, July 5.—The musical season at the Grand Casin, under the artistic direction of René Chauvet, began on June 12, with a performance of Bizet's 'The Pearl Fishers'. Symphony concerts will be given on Monday evenings and among the conductors to be heard are Sir Thomas Beecham, Oswald Kabasta of Vienna, and Wilhelm Furtwängler. On Wednesday evenings, light operas will be offered, and Thursday, Saturday and Sunday evenings, grand operas and ballets.

## Emma Thursby Memorial Building Given to Moravian Seminary

BETHLEHEM, PA., July 10.—At the recent closing exercises of the Moravian Seminary and College for Women, President D. Edwin I. Heath announced that Miss Ina L. Thursby had given \$125,000 to the school, for the purpose of erecting a music building in memory of her sister, Emma Thursby, noted American concert soprano of the latter nineteenth century. The building, to contain classrooms and an auditorium, will be known as the Emma Cecilia Thursby Memorial Music Building.

## OPERETTAS ATTRACT CROWDS IN ST. LOUIS

**Municipal Opera Puts on Works By Herbert, Kern and Romberg—Many New Singers**

ST. LOUIS, July 10.—The familiar strains of Victor Herbert's 'Fortune Teller' entertained the many thousands of visitors to the Municipal Opera in the second week of the season, June 14 to 20. Following the current policy, there were several newcomers in the cast. Bernice Claire in the dual role of Irma and Musette did some delightful singing and the first appearance of John Gurney, as Sandor, provoked enthusiasm, although the part is a bit low for his resonant baritone. Eric Mattson, Eddie Foy, Jr., Joseph McCauley and Ruth Urban completed the list of principals.

The third week, June 21 to 27, brought Jerome Kern's 'Music in the Air', which Richard Berger produced in lavish style, making full use of the huge stage. Again the cast contained many new names. Annamary Dickey was charming in her interpretation of the part of Sieglinde and Guy Robertson again proved his popularity with the throngs. John Gurney did much with the small part of Cornelius and other parts were in capable hands. The cast also included Blanche Ring, Ruth Urban, Erika Zaranova, Joseph Macauley, Earle MacVeigh, Mary Hopple, Gladys Baxter, Detmar Poppen, Leonard Ceeley and others. The orchestra under George Hirst was in fine trim and Raymond Sovey's settings came in for their share of appreciation.

It remained for Romberg's 'Louie the 14th', with Al Trahan in the title role not only to bring out great crowds, but also to set a pace for following productions that will be hard to beat. This was the fourth offering of the season and the performance of Sunday evening, July 4, broke all records in attendance. More than 14,000 persons heard the opera and several thousand were turned away. A newcomer, Margarte Daum, displayed a beautiful voice in the role of Colette, vying with Wilbur Evans in popularity. Mr. Trahan carried the show and his specialty evoked storms of applause. Lew Parker, Virgil Tramelli, Olive Olsen, Annamary Dickey, Erika Zaranova, Detmar Poppen and Ruth Urban completed the cast of principals. Helene Denizon did some beautiful solo dancing and the dancing chorus was one of the distinct features of the production.

HERBERT W. COST

### Fischer Wins Coolidge Quartet Award

Jacobo Fischer of Buenos Aires recently won the Elizabeth Sprague Coolidge Prize of \$500 offered to the resident of any American country who submitted the best original composition for string quartet. The work is entitled 'Septima' and will be introduced at the festival of Pan American chamber music to be held in Mexico City from July 13 to 24. Honorable mention was awarded to Francisco Casabona of Sao Paulo for his quartet entitled 'Chico Netto'.

### American Works Led by Klemperer in Los Angeles

Otto Klemperer calls attention to the fact that in addition to the two premieres mentioned as having been given by the Los Angeles Philharmonic, in the article on American compositions played by major orchestras in the May 25 issue of MUSICAL AMERICA, two other works also received local first performances under Mr. Klemperer's baton. These were Carpenter's 'Dansa,' and Deems Taylor's 'Through the Looking Glass.'

## 'Tartuffe' Staged at Swiss Festival



Scene from the Second Act of the Comic Opera 'Tartuffe,' by the Radio Conductor Hans Haug of Lausanne, Which Was Given at the Municipal Theatre as the Final Event of the Swiss Musicians' Festival

By WILLI REICH

BASLE, July 5.

The Swiss Musicians' Festival, which was held in Basle in the last days of May, had, in view of the gloomy outlook of the present, the character of a labor conference; in this simple framework, however, so in keeping with the Swiss temperament, an imposing array of the music which had originated in this beautiful country recently was offered.

The progressive idea was most strongly embodied in the chamber concerts: here are to be mentioned first of all the serenade for strings by Willy Burkhard and the Fourth String Quartet of Conrad Beck, both melodious works, in which the thematic material is treated in an ingenious manner. Effectively worked out is a pretty string divertissement of young Heinrich Sutermeister, who was recently awarded a prize; of the concertante works a violin concerto by Albert Moeschinger, who is something of a brooder, is to be

commended. The older masters were remembered in the chamber music with the performance of the naturally graceful third string quartet of Hermann Suter and Othmar Schoeck's *Leman* cycle, 'Wanderung im Gebirge' ('Journey in the Mountains'), which is rich in atmosphere. The orchestral concert made a real contribution in acquainting us with the colorful 'Dances' by the Genevese composer, Jean Binet.

In the architecturally superb cathedral two interesting choral works were performed: fragments, highly fascinating in their color, from the 'Franziskus-Oratorium' (St. Francis Oratorio) of the Genevese composer, Henri Gagnebin, and a titanic 'Stabat mater' of Walther Geiser, in which the ponderous resonance was not quite in keeping with the delicate subject.

A stirring musical experience was the matinee, at which the excellent Schola Cantorum Basiliensis gave vocal and instrumental music by the medieval composer, Ludwig Senfl (c. 1490-

1550), who was a native of Zürich. In the merry, entertaining pieces especially, Senfl revealed unusual vigor of expression and humor, qualities which, coupled with the high skill in composition of the master, who studied under Heinrich Isaac, evoked the earnest desire for a closer acquaintance with Senfl's work. In answer to this wish comes the announcement which has just been made of the publication of a 'Complete Edition of Senfl', for the realization of which the Swiss Society for Musical Research deserves especial commendation.

### 'Tartuffe' Closes Festival

The festival was brought to a close in the Municipal Theatre with a spirited comic opera, 'Tartuffe', by the radio conductor of Lausanne, Hans Haug. The composer knew how to condense the five acts of Molière skillfully into an opera plot of two acts and to join them by means of a brilliant orchestral interlude. In this abridged form there results a gay stage play which is never dead, and which is unmistakably elevated into the sphere of the classical opéra bouffe by Haug's inspired, graceful and sparkling music. The delightful comedy will doubtless soon earn a worldwide reputation. All the works of the festival were excellently presented.

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# MUSIC: Piano and Choral Works of Unique Interest

Edited by  
RONALD F. EYER

## A CONCERTO FOR PIANO BY BERYL RUBINSTEIN

WITH the resurgence of the vogue of having soloists at symphony concerts gaining greater momentum from year to year a tendency on the part of composers to indulge in the luxury of extending the



Beryl Rubinstein

pianist's available range of concerted works becomes more pronounced. Now comes a work of major proportions for piano and orchestra by Beryl Rubinstein, a Concerto in C, from the publishing firm of Edwin F. Kalmus, New York, which issues it for the Juilliard Foundation.

The work is fashioned in the traditional three movements, and, while it reveals the composer's predilection for modern harmonic effects and the third movement even starts out on a definitely polytonal basis, a large part of it remains within or near the traditional harmonic scheme of things. Taken as a whole, it seems to indicate a harmonic clarification on Mr. Rubinstein's part as compared with some of his previous shorter piano compositions. The outstanding distinction of the work lies in the piquancy of its rhythmic patterns and the propulsive rhythmic vitality that helps to establish the coherency of the first movement and keeps the third driving on inevitably to its brilliant climax. The composer, indeed, rides some of his rhythmic devices with a persistency that eventually engenders an almost elemental effect. A pattern so treated provides an organ point for the first fifteen measures or more of the opening Allegro, while a variant of it serves again to introduce the final Allegro con spirito, continuing for twenty-eight measures.

The more lyric themes of the first movement likewise owe their chief significance to their rhythmic character rather than their melodic contour. The finest lyric theme in the whole work is the one in the appropriate key of E flat that opens the poetic slow movement of somewhat Oriental atmosphere. It at once establishes a mood of wistful reflectiveness for this Andante tranquillo. It is essentially music of the present day, and it should prove a "grateful" work for the player.

Care must be exercised in reading it as in the process used the original manuscript was evidently photographed and the exact positions of notes above the staff are not always indicated clearly. The concerto is dedicated to Dr. Artur Rodzinski. L.

## STEPHEN COLLINS FOSTER 'EN SUITE' BY JANSSEN

CONTINUING his march into the realm of serious music and luxurious accoutrements which probably would have startled him had it occurred in his lifetime, Stephen Collins Foster now is to be heard through the medium of an orchestral suite for small orchestra skillfully written by Werner Janssen. Really a potpourri in a single movement rather than a

suite, the composition lucidly and simply introduces in turn 'Jeanie, with the Light Brown Hair', 'Camptown Races', 'Old Black Joe', 'The Glendy Burke', 'Old Folks at Home', a combination of the last named with 'Old Black Joe' and finally 'Oh, Sannah'.

Though these well loved themes are treated symphonically, yet the score as a whole is not difficult orchestrally and may be played by any amateur or school ensemble. The publisher is C. C. Birchard, Boston. E.

## MORE AND BETTER MUSIC CELEBRATING THE CORONATION

A LITTLE belated, but of interest nonetheless, are two further contributions to the lengthening list of musical works inspired by the crowning of England's new monarch. No less a personage than Ralph Vaughan Williams, feeling the surge of patriotism and pageantry, has come forth with a twelve-minute choral piece called 'Flourish for a Coronation.' Choosing his texts from "various sources," including the Bible, Chaucer and an unidentified Old Song, the composer has set up an imposing structure for mixed voices with orchestral accompaniment voicing praises in grand declamation aided by very busy and vociferous brasses. Pleasing and singable occasion music.

Second is the 'Oxford Coronation Song Book,' comprising eleven miscellaneous songs suggestive of the royal occasion. First of all, of course, is 'God Save the King'; thereafter come various choral compositions by Bach, Purcell, Haydn, Thomas Wood, Arthur Warrell and others. As the publishers indicate, the collection will serve many another occasion beyond

coronation festivities. Both the Vaughan Williams score and the song book are published by the Oxford University Press, London. R.

## TWO ADMIRABLE ALBUMS OF HANDEL OPERA ARIAS

FOR those who lament the disuse of the Handel operas, two volumes of arias from a half dozen of the forty stage works which Handel wrote for the delectation of Hanoverian London have been issued at an opportune time. Oxford University Press, represented in New York by Carl Fischer, Inc., has brought together twelve arias for tenor and fourteen for soprano, arranged and edited by W. Gillies Whittaker. The original Italian texts are retained, but there are new English translations by Albert G. Latham. Operas drawn upon for the tenor album are 'Rodelinda', 'Amadigi', 'Tamerlano' and 'Seme'. In the soprano album are to be found similar excerpts from 'Amadigi', 'Seme', 'Rodelinda' and 'Tamerlano', 'Rodelinda' being represented by no less than five arias.

The editor has arranged the accompaniments from the Handel Society's edition, showing Handel's own scoring. There is a brief synopsis of each opera and an indication of the significance of the various arias in relation to the plot. Perhaps no more grateful music has been written for the human voice—provided the voice is equal to the music, technically and stylistically. The arias were the glory of the Handel operas, as the choruses were the glory of the oratorios to which Handel turned when, in his old age, he found the theatres closed to him. They richly repay study and, once mastered, they linger in the affections and the memory. T.

## DAYS OF THE GOLD RUSH RECALLED IN 'ARGONAUTS'

THE Argonauts, A Californian Tetralogy (Based on Tales of the Days of '49) by Quinto Maganini, is, as the name implies, a work of some pretensions, dealing with the early days of the gold rush.



Quinto Maganini

It is in a prologue and three acts, the former having two scenes and the latter, five in all. Mr. Maganini, besides composing the music, has supplied the text except the first act, which consists largely in Bret Harte's poignant story, 'Tennessee's Partner'. The second act is entitled 'The Discovery at Dead Horse Gulch' and the third, 'A Christmas at Angels'.

Judging from the piano reduction, Mr. Maganini has written a work of melodious content. The arias and duets, of which there are a number, have a sweep that suggests Puccini. The choral writing is simple and there are numerous places where obligatos for one or more voices above the chorus, indicate an effect that would probably be highly pleasing in performance.

The solo parts make rather heavy demands upon the voice. The tenor who undertakes the roles of Larry and Loran has his work cut out for him in both the love passages and the numerous apostrophes to California, as the tessitura of two octaves required by the role of Loran especially, is exceptional. Maria, the soprano heroine, has grateful solo passages, also duets with Loran.

Mr. Maganini dedicates his work "To the memories of my Grandfather and his Partner, this Testament of Adoration for the Blessed Land where I was born, is inscribed." H.

## A. WALTER KRAMER TRANSCRIBES SCHUMANN QUINTET MOVEMENT

Conductors of string orchestra as well as those of larger ensembles who realize the potent effect of utilizing the resources of their string choir independently from time to time should be grateful to A. Walter Kramer for having discerned the possibilities of the In Modo d'una Marcia movement of Schumann's piano quintet as a special medium for such groups. For in transcribing the noble music of this movement for strings alone Mr. Kramer has made a very valuable and an eminently usable addition to the orchestral repertoire. He has shown noteworthy discretion in redistributing the piano part of the quintet, and in the manner in which he has gone about the undertaking in general his thoroughgoing musicianship is once more eloquently in evidence. The transcription is dedicated to Wallace Goodrich and is published by G. Schirmer, Inc., New York. L.

## A FOLK SONG CONTRIBUTION FROM FINLAND VIA VEHANEN

IF the present example is any indication, we don't know as much as we should of Finnish Folk music. The composition is 'Taku, taku, lampaitani', or 'Little Finnish Folk Song' as titled by its arranger, Kosti Vehanen. Mr. Vehanen, a Finlander, is accompanist for Marian Anderson, contralto. He brought this song to Miss Anderson's attention and she has used it regularly in her tour performances with much success.

A simple and comparatively brief melody in C Minor, the song speaks of love in the plaintive, happy-sad accents which only people of the North can conjure. In addition to the original Finnish, there is an English text by Jean Teslof. The Galaxy Music Corporation, New York, is the publisher. R.

## BRIEFER MENTION

### Songs:

'Troubadour Song Book', edited and arranged by J. Eason and W. P. Torrance. A collection of twenty-five unison songs for school use, divided into folk, Christmas, classical and modern songs and rounds. Many have particular interest because they are not well known in America. (London: Curwen.) R.

'Can't You Dance the Polka', 'Clear Away the Track', 'One More Day', by Nelson Sprackling. A set of sea chanteys under the general title, 'Clipper Ship Days', for medium voice. Best is 'Can't You Dance the Polka!' with a characteristic jaunty melody and good rhythm. All have been used with success in concert and radio by Lawrence Tibbett. (C. Fischer)

Concert edition of Schubert songs, selected and edited by Richard Tauber. Twenty songs by the Viennese master, including many of the best known ones along with some not so familiar (such as 'Neath the Apple Tree', 'To the Moon', 'To the Nightingale', 'Softly Murmuring Stream' and 'Night and Dreams') all in English. Mr. Tauber, well known operatic tenor, has chosen works which he believes are most within the ken of amateurs but are still valuable to professional singers, and he has set them for medium voice. A valuable book. (London: Prowse) R.

### Piano:

'Waltz on Black Keys', by Dr. George Liebling. A tuncal concert piece not difficult to play despite its six flats. (J. Fischer)

'In a Spanish Pueblo', by Irene Rodgers. A short and pleasing little Tango, easy to play. 'Dreams of Yesterday', by Maxwell Eckstein. A good teaching piece emphasizing crossing of hands. (Flammer)

'Squirrels', by Frederic Lord. No. 1 of a set of 'Nature Scenes', successfully descriptive and challenging in its pointed modernisms and bristling accidentals. A good encore number or recital piece for a student. (London: Chester)

'Musical Catchwords' by Harry Farjeon. Novel teaching material in thirteen brief pieces based upon such titles 'Poor as a Church Mouse', 'So Are You', 'April Fool', etc. Mr. Farjeon manages to inject considerable originality as well as interesting melodic and harmonic combinations into quite simple material. (London: Stainer. New York: Galaxy) R.

### Flute and Piano:

Caprice XXIV, by Paganini; Suite in B Minor by J. S. Bach, arranged for flute with piano accompaniment by Lampros Demetrios Callimachos. The accomplished Greek flutist has provided himself and his woodwind confreres with two excellent additions to their limited solo library. The Paganini Caprice (theme and ten variations) is a virtuoso exhibition piece with many technical pitfalls. The Bach Suite, complete in seven movements, is less spectacular but no less effective for the instrument. (Mainz: Schott. New York: Associated) R.

### Organ:

Fantasia and Fugue, Op. 26, by Richard Schiffer. A fluently written but rather pedestrian composition, the fantasia being more grateful than the fugue, the subject of which lacks sufficiently positive physiognomy. (Leipzig: Leuckart. New York: Associated.) L.

### Orchestra:

'Gramercy Square', by Allan Grant. A piano work in waltz tempo by the well-known Chicago radio pianist set either for small or full orchestra by Walter Goodell. Good salon music. (Summy.) R.

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## FESTIVALS IN GERMAN CITIES

(Continued from page 13)

imposed on a thin accompaniment suggesting the harpsichord more than the modern piano. Some new songs by Kienzl and Christian Sinding (both of whom were present) had a great success with the public. A cycle of elegiac songs, 'Traenen und Trost' by Kurt Striegler were also well received.

Three operas were presented by the State Opera in connection with the festival. These included Schoeck's new work, 'Massimila Doni', Strauss's 'Elektra' with Margarete Baumer in the title role, and Verdi's 'Macbeth' in the elaborate production recently brought out under the stage direction of Hans Strohbach, with Karl Boehm conducting and Marta Fuchs and Mathieu Ahlsmayer in the leading roles. The Opera Ballet also contributed a program of open-air dances on the grounds of the Albrechtsburg which provided an idyllic setting for the choreographic interpretation of works in the genre of Johann Strauss. With the exception of the orchestral concerts conducted by Karl Boehm in the Opera House, the other concerts, including those of the Dresden Philharmonic under Paul von Kempen, were held in the former Royal Palace. The next meeting of the Society will be held in Stuttgart in the early summer of 1938.

## Lübeck Honors Buxtehude's Memory

The first week of June, Lübeck was the scene of a three-day festival as homage to Dietrich Buxtehude, the famous organist of the Marienkirche, to mark the 300th anniversary of his birth. This was the first important Buxtehude Festival since the meeting of the Union Musicales in Lübeck in 1926, but it is now intended to make such a festival an annual event.

Among the works given were the Lübeck Cantata, 'Das Juengste Gericht' (one of the Abendmusiken, the Missa Brevis, a Choral Motet, 'Mit Fried und Freund' and numerous organ works and Trio Sonatas. Walter Kraft, organist of St. Jacobi Church, had the lion's share of the responsibility, but was ably assisted in the ambitious un-

dertaking by the Cathedral Choir, the Chamber Trio for Old Music (Ramin, Wolf and Gruemmer) and a quartet of soloists numbering Helene Fahrni, Adelheid Armhold, Gertrude Pfitzinger and Josef von Manowarda.

## Regensburg Holds Bruckner Festival

A short Bruckner Festival was held in Regensburg from June 6 to 9 under the auspices of the International Bruckner Society, at which time a bust of the composer was unveiled in the Walhalla and this national Pantheon was transferred to the Government. The program comprised the Fifth Symphony under Siegmund von Hausegger; the First, under Peter Raabe, the Third, under Dr. Kleiber and the Ninth under Oswald Kabasta of Vienna.

## FOSTER MEMORIAL

(Continued from page 7)

starting at first 'Way down upon de Pedee River', and with the name 'Pedee' crossed out and 'Swanee' substituted. 'My Old Kentucky Home' appears first as 'Poor Uncle Tom, Good Night', suggesting a connection between the song and 'Uncle Tom's Cabin'.

Next in importance is the account book which Foster kept for about seven years. It shows the royalties and payments he received from his songs, his accounts with landlords, tailors and tradesmen. There is also Foster's portable melodeon, which he used on outdoor serenading parties, and there are dozens of relics too numerous to mention in these columns. Altogether, the collection contains ten thousand separate items.

Perhaps the most touching, and the most symbolic item is the pitiful little purse that was found in Stephen's clothes when he died in Bellevue hospital. In it are still preserved the thirty-seven cents, in coins and scrip, that were the sole remaining capital of 'America's Troubadour'. And with the money is a little scrap of paper with five pencilled words in Stephen's hand, 'Dear Friends and Gentle Hearts'. This may have been the title of an unwritten song, but whatever its purpose, it expresses quite clearly the spirit of those who have conceived and carried this Memorial to completion, as well as that of the dear friend and gentle heart who himself added 'Old Folks at Home' and a dozen other immortal songs to the world's spiritual riches.

## Baxter Leaves Tenney Management To Become An Editor

R. Wesley Baxter, for the past several years associated with Philip T. Brown in conducting the Tenney Management in New York, has resigned to become chief editor of two trade magazines in Atlanta, Ga. On June 28, Mr. Baxter was wed to Catherine Wyatt Clarke.

## Dusolina Giannini to Sing in Opera in Europe

Dusolina Giannini, soprano of the Metropolitan Opera, will be heard in opera appearances in Berlin, Budapest, Hamburg, Paris and Basel, before returning to America for the Metropolitan's next season. She will begin a late Summer and Fall tour on Aug. 18 with a recital at Scheveningen, Holland, which will include appearances in the

music centres of France, Germany, Austria and Switzerland. Miss Giannini was soloist this summer in the world premiere of her brother, Vittorio Giannini's 'Requiem' given by the New Friends of Music in Vienna.

## S.P.A.M. CHOOSES SMITH WORK FOR PUBLICATION

Quartet in C by Dean of Yale Music School to Be Published by American Society

The Society for the Publication of American Music, A. Walter Kramer, president, has chosen for publication this year David Stanley Smith's String Quartet in C. This is Dr. Smith's fourth work to be published by the society.

Dr. Smith, a native American, was born in Toledo, Ohio, in 1877. He received his musical education at Yale University with Horatio Parker and studied for two years abroad. Since 1903, he has been on the teaching staff of the Yale School of Music, and has been its Dean since 1920. He is conductor of the New Haven Symphony, and has appeared as guest conductor in per-



David Stanley Smith

formances of his music with various leading orchestras.

His Quartet in C, which will be brought out by the society this Fall, is the sixth of his works in this form. It was composed at his summer home in Connecticut during July, 1934, and is dedicated to Mrs. Elizabeth Sprague Coolidge. Its first performance was by the Gordon String Quartet at New Haven on Jan. 24, 1935, and has since been played by the Pro Arte Quartet in France, California, and New York.

## MEXICO SYMPHONY TO GIVE NOVELTIES

## Carlos Chavez Lists Programs for Series of Ten Concerts

MEXICO, D. F., July 10.—Carlos Chavez has announced the complete list of ten programs to be given this season by the Symphony Orchestra of Mexico under his direction. The concerts which are given at the Palace of Fine Arts in this city on Fridays, began on July 2 and will continue through Sept. 10.

The programs represent catholicity of taste and no little versatility on the conductor's part, for works by no less than twenty-five composers are included. Of these, thirteen are such standard bearers in the concert field as Bach, Beethoven, Haydn, Mozart, Schubert, Franck, Wagner, Strauss, Tchaikovsky, and Debussy. In the course of the series all six of Bach's 'Brandenburg' concertos will be played.

Contemporary composers represented on the programs by one or more works each include (besides Richard Strauss) De Falla, Ravel, Sibelius, Stravinsky, Shostakovich, Hindemith, Huizar, Milhaud, Villalobos, Johnson and Aaron Copland.

Novelties to be presented include Shostakovich's First Symphony, Johnson's 'The Streets of Florence', Copland's 'Salon Mexico', Huizar's 'Pueblerinas', Villalobos's 'Amazonas', Hindemith's 'Mathis der Mahler', and Chavez's 'Antigone'.

## Hain to Sing in Chautauqua Opera

William Hain, tenor, will sing the role of the Duke in 'Rigoletto' with the Chautauqua Opera Company at Chautauqua, N. Y., during their summer season of opera.

## "MANETO" HELD IN AMSTERDAM

(Continued from page 11)

After this Tchaikovsky's Fourth Symphony, three small choral compositions by Schubert, Johann Strauss's 'Perpetuum Mobile' and Liszt's 'Les Préludes' were played. These were vividly performed and, after the Court had retired amid respectful silence, Mr. Mengelberg, the two choruses and the orchestra received a well-deserved ovation.

Once more the concert proper was preceded by the National Anthem, because her Majesty, unable to attend in person, had sent a representative. She herself was at the Stadsschouwburg (Municipal Theatre), where a Dutch work was being performed, a ballet 'Diana', composed by Alexander Voormolen (1895), and conducted by Ernest Ansermet.

The first item on the program was an instrumental composition entitled 'Requiem in memoriam matris' by Willem Landré (1874), the father of the composer, Guillaume Landré. This cannot be reckoned among the most distinguished work done by this composer.

## 'Te Deum' Lauded

The Rotterdam conductor, Eduard Flipse, led the warm-blooded 'Te Deum' by Alphons Diepenbrock (1862-1921). This deeply musical work made a great impression on the audience, partly because the performance displayed that delicacy of finish, which we missed in Landré's composition. This piece, composed in 1899, has been performed but seldom so far and its

inclusion in the present program was most timely.

The same cannot be said of the final work, the most comprehensive of the entire festival, 'Der Kreis des Lebens' by Jan van Gilse (1881), president of the Maneto Committee and of the Society of Dutch Composers. This cycle for soprano, tenor and eight-part mixed chorus and orchestra, set to words by the great German poet Rainer Maria Rilke, demands much from the performers. It was conducted by the composer himself and was very well played, but neither the construction of the composition nor the musical contents managed to hold our interest for a whole hour. The lack of variety in tempo produced a wearying effect. Whether Van Gilse has developed since 1928 and whether his more recent work embodies the renaissance so clearly evidenced by the music festival, is another and as yet unsettled, question.

The Maneto accomplished its purpose, namely, to awaken public interest in the work of Dutch composers. There were on the four programs comparatively few items that one just took into the bargain, as it were, feeling that they ought never to be performed again. And it has been amply proved that the creative musical art of the Netherlands deserves to be known abroad as well as at home. A few years ago Wilhem Pyper prophesied as much on an official occasion before an audience which greeted his remarks with a shrug of the shoulders. . . . His prophecy has been fulfilled.

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## Summer Season Begins at The Dell

(Continued from page 3)

Robin Hood Dell Concerts, Inc., both of whom expressed hope for a successful season.

### The Opening Program

The Overture to Mozart's 'Magic Flute' opened the program, Beethoven's C Minor Symphony following. Mr. Thomas then sang the arias 'Di Provenza' from Verdi's 'Traviata' and 'Vision Fugitive' from Massenet's 'Hérodiade', the enthusiastic reception of these familiar items winning 'The Song to the Evening Star' from 'Tannhäuser', splendidly sung. A succeeding orchestral number was 'Gauche con Beta Nuevas' ('Cowboy with New Boots'), a pleasing piece by Gilardi, youthful Mexican composer and a protégé of Chavez; after which Mr. Thomas was heard again, singing the Prologue to Leoncavallo's 'Pagliacci' and the 'Largo al Factotum' from Rossini's 'Barber of Seville', the latter as an encore. Rimsky-Korsakoff's 'Capriccio Espagnole' brought the concert to a close.

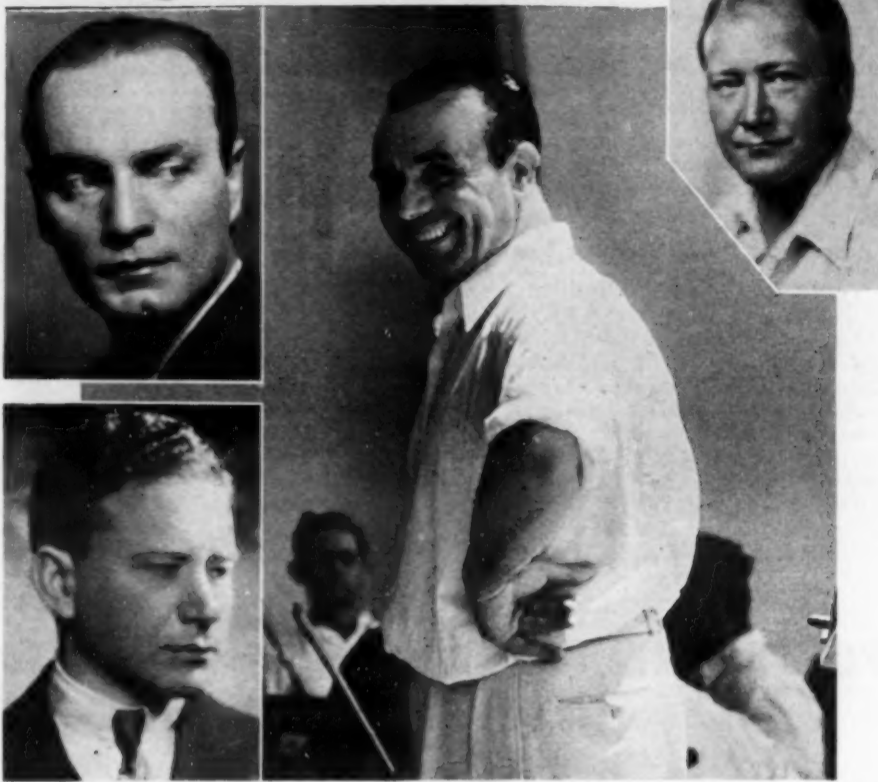
Mr. Iturbi and Mr. Thomas again shared honors at the concert of June 25. The Orchestral items were Brahms's 'Tragic' Overture, Ravel's 'Alborado del Gracioso', and Liszt's 'Les Preludes'. As on the previous evening, Mr. Thomas was the recipient of an ardent tribute. His numbers and encores were Gerard's Monologue, 'Nemico della Patria' from Giordano's 'Andrea Chenier'; a recitative and aria from Massenet's 'Hérodiade', and 'Per me giunto' from Verdi's 'Don Carlos', all excellently interpreted.

### Saul Caston Conducts

Saul Caston, first trumpet of the Philadelphia Orchestra, and assistant conductor at the Dell, conducted the first of several programs he is to lead, on June 26. Featured numbers were the Sibelius E Minor Symphony and Bach's Concerto in D Minor for two violins and strings, with Rafael Drurian and Harry Cykman, two capable young instrumentalists as soloists. Other works included the Prelude from Bach's Partita in E (in Lucien Cailliet's transcription) and pieces by Strauss, Smetana, Brahms and Tchaikovsky.

Mr. Caston led the opening item, Mozart's 'Eine kleine Nachtmusik' at the concert of June 27, Mr. Iturbi, who was delayed by traffic, appearing for the remainder of the program, made up of Schubert's 'Unfinished' symphony, Massenet's 'Scenes Pittoresques'; and works by Sibelius and Borodin.

Rain compelled the cancellation of the concert on June 28, and on the 29th the Dell orchestra, with Mr. Iturbi conducting, betook itself indoors for what was announced as the first in a series of five Tuesday evening concerts in Municipal Convention Hall. However, the small audience—less than 1500 persons in a huge hall with a capacity of 16,000, and the very unsatisfactory acoustic conditions, resulted in a reconsideration of the plan to give



Conductors and Soloists of Early Concerts at the Dell. Centre, José Iturbi; Upper Left, Alexander Hilsberg; Lower Left, Efreim Zimbalist; Upper Right, John Charles Thomas

some of the 'Dell' concerts in this auditorium. The projection of a fine and ironically enough, 'delicate' program was distorted, to put it mildly, and the Philadelphia debut of Amparo Iturbi, pianist, and sister of the conductor, was made under anything but ideal conditions. Schubert's 'Rosamunde' Overture and Debussy's 'Nuages' and 'Fetes' were orchestral items, and the solo features were Bach's C Major Concerto for two harpsichords and strings, and Schumann's A Minor Piano Concerto. Miss Iturbi and her brother co-operated in the Bach, with the latter leading the orchestra from his seat at the harpsichord. In the Schumann concerto Miss Iturbi, despite the great disadvantages she had to contend with, succeeded in making a favorable impression. Her performance was enthusiastically received.

### Zimbalist Is Soloist at Two Concerts

Rain again on June 30 kept the Dell dark. The concerts of July 1 and 2 brought Alexander Hilsberg as conductor, and Efreim Zimbalist as soloist in Beethoven's D Major Concerto on the first evening, and Glazounoff's A Minor Concerto, on the second. Masterful technique and artistry of interpretation marked Mr. Zimbalist's expositions, his performance of the solo part in Beethoven's great work meriting highest praise. Ovations at both concerts brought encores. Mr. Hilsberg, who is concertmaster of the Philadelphia Orchestra, was successful as conductor, his main orchestral offerings on the respective evenings being Brahms's E Minor Sym-

phony and Tchaikovsky's F Minor Symphony, with shorter numbers by Bach-Cailliet, Moussorgsky, and Rimsky-Korsakoff.

A "popular" program with David Mendoza as conductor and Rosemarie Brancato as soloist, in arias from operas by Meyerbeer and Gounod, was presented on July 3. On the following evening Saul Caston was again on the podium, the program featuring the local debut of Carl Thorp, Norwegian pianist, in Grieg's A Minor Concerto. Short works by Dvorak, Goldmark, Saint-Saëns, and others made up the orchestral list. The concert was heard by a capacity audience. Mr. Caston also served as conductor of the orchestral accompaniments for the Mary Binney Montgomery Dancers, seen in two choreographic bills on July 6 and 7. Miss Montgomery and her group appeared on both evenings in 'A Roccoco Humoresque' to the delightful music of Mozart's 'Les petits Riens', and 'An American in Paris', a first performance anywhere to Gershwin's music bearing that title. Both ballets, with choreography, scenarios, and costumes by Miss Montgomery, affording enjoyment to large audiences.

WILLIAM E. SMITH

### Hart House String Quartet Re-engaged for European Tour

The Hart House String Quartet, now on a concert tour of Europe, has been engaged for reappearances in France, Belgium, Italy, and Austria. A program by the quartet was broadcast throughout the British Empire on June 21.

### Fritz Mahler Is Guest Conductor

Appearing as guest conductor, Fritz Mahler led the Bamberger Symphony in a half-hour broadcast from Station WOR on Friday evening, July 9. His program comprised Mozart's Overture to 'The Impresario' and Haydn's Symphony No. 88, in G.

### Irra Petina to Sing Role of Carmen in Dell Opera Performances

Irra Petina, contralto, will sing the title role in 'Carmen' at the Philadelphia Robin Hood Dell Concerts on Aug. 2 and 3. Following these appearances Miss Petina will fly to California to fulfill engagements there.

## BALTIMORE ATTENDS MUNICIPAL BALLET

### Lansinger Conducts Band for Carol Lynn Ensemble at Open-Air Performance

BALTIMORE, July 10.—At Homewood Field on June 23 nature added interest to the effective municipal concert attended by 4,000 music and dance lovers who enjoyed the moonlight, settings and dances arranged under the direction of Frederick R. Huber, municipal director of music. The Municipal Band, Robert V. Lansinger, conductor, supplied rhythmic background to the dancers who gracefully interpreted compositions of Brahms, Liszt, and Strauss, in costume. Bette Anne Verleger, Margaret Miller and Rebecca Harris were effective in their solo presentations and assisted the Carol Lynn ballet in the picturesque performance.

Another instance of municipal music was the recent concert of the Colored Symphony and Colored Chorus, under Lewellyn Wilson, when at Douglass High School Auditorium a program which featured the Baltimore composer, Gustave Klemm, in the presentation of his charming choral work 'An Annapolis Lullaby', was sung with effect. A marked interest was shown in the soloist, Ellis Larkins, who played a movement from a Mozart piano concerto with the orchestra.

The recent concert of the Baltimore & Ohio Women's Chorus, Virginia Blackhead, pianist and conductor, was held at the Peabody Conservatory main auditorium. The appearance of Virginia Reinicke and Ruth Shanner, duo-pianists, added much interest to the program.

At its closing exercises recently the Colored Normal School Chorus gave Bornschein's choral transcription, 'Creation Hymn', under the direction of M. Macabe.

F. C. B.

### HEADS WOMAN SYMPHONY

#### Marie Morrissey Elected President of Chicago Organization

CHICAGO, July 10.—Marie Morrissey (Mrs. Royden Keith), the widely known contralto, was recently elected president of the Woman's Symphony Orchestra. Miss Morrissey announces a series of guest conductors for the coming season. Ebba Sundstrom, who guided the destinies of the orchestra for several seasons as its conductor, is in Europe where she expects to remain for several months listening to the various symphony orchestras.

Earle Spicer, baritone, is spending the summer in Canada, having been engaged for a weekly radio program by the Canadian Broadcasting Company.



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## WORK BY MICHIGAN COMPOSER IS GIVEN

Spencer's 'Song of Solomon'  
Performed by Chorus and  
Soloists at Adrian

ADRIAN, MICH., July 10.—A capacity audience filled Downs Hall, Adrian College, on June 11 for the first performance of 'The Song of Solomon', by Dr. James Spencer, head of the college music department. Labelled a lyrical fantasy in eight scenes by the composer, its framework was hybrid, not strictly opera, not oratorio, not cantata, but retaining some of the best features of each. The music is not dependent upon the stage action for its full value, which made it ideal for concert performance.

Scored for full orchestra, it was nevertheless given a modest premiere with only piano accompaniment, the composer at the piano. The title role was sung by George Galvani, baritone, who invested Solomon with a majestic and passionate quality especially commendable in 'Behold, Thou Art Fair, My Love'. The Shulamite Maiden, wistful as she yearns for her shepherd lover, was sung by Cornelia Spencer, whose competent lyric soprano surmounted even the most unsingable intervals with ease. Mr. Crew as the shepherd lover was eloquent and convincing. Dr. John Black's part as the Narrator did much to enhance the dramatic situations throughout the eight scenes.

Greatest honors go to the chorus of thirty mixed voices which sang with fine balance, intonation and enunciation. Not a word of the text was cloudy, attacks and releases were professional, and climaxes were subtly built. In Scene two they gave a stirring performance of the 'March of Solomon' and



James Spencer, Composer of 'The Song of Solomon'

His Retinue', and in Scene five a lively account of the ballet music, the prince's daughter's dance, 'How Beautiful Are Thy Feet'.

The choruses are brief and fragmentary, as are the solo parts, there being no sharp lines of demarcation between arias and recitative. The whole flows continuously, following the biblical text verbatim and achieving unity through the use of guiding motifs in the manner of a Wagnerian music drama. There, however, the analogy ends, for the harmonic vocabulary is definitely un-Wagnerian. The palette is that of the French impressionists, with augmented thirds, whole tones and delicate dissonances predominating. While the composer is an eclectic and makes no startling innovations, the work, by virtue of its spontaneity, deserves further hearings.

HELEN M. CUTLER

## PROVIDENCE CHORUS IN ANNUAL CONCERT

Verdandi Male Chorus, Goldman  
Band and Soloists Assist  
in Outdoor Program

PROVIDENCE, July 10.—The Providence Festival Chorus, led by John B. Archer, and the Goldman Band, Edwin Franko Goldman, conductor, assisted by the Verdandi Male Chorus, Oscar Ekeberg, conductor, and the soloists, Rosa Tentoni, soprano, and Leonard B. Smith, cornetist, were heard in a gala outdoor program at the Benedict Monument to Music in Roger Williams Park on June 13. The annual event, sponsored by Stephen O. Metcalf, patron of the chorus, attracted an audience of many thousands to the natural theatre.

The chorus opened the program with the singing of the 'Gloria' from Mozart's Twelfth Mass and the 'Hallelujah' from Beethoven's 'The Mount of Olives'; the band played a new Overture by Leidzen. Miss Tentoni then sang 'Suicidio!' In questi fieri momenti' from Ponchielli's 'La Gioconda'. A principal choral effort was the 'Coronation Scene' from Mussorgsky's 'Boris Godunoff', Elsa's entrance into the cathedral from 'Lohengrin' and the familiar 'Soldiers' Chorus' from 'Faust.' Mr. Smith chose the aria 'O Don Fatale' from Verdi's 'Don Carlos'. Mr. Goldman revealed two new marches from his own pen, 'Jubilee' and 'Birthday', as well as the 'Entr'acte' from Taneieff's 'Orestes.' The concert concluded with the singing of 'Thou, O Lord, Art Our Father' from Sullivan's 'The Prodigal Son'.

### School Orchestras Heard

Another colorful event was held at the Benedict Monument on May 23 when the various instrumental organizations of the public schools were heard. Senior and junior High School orchestras and bands took part along with the advanced elementary orchestra. Conductors were Roger Greene, Edward Grant, Richard Carpenter, Raymond Roberts, James Boylan, Virginia Anderson, and May Hanley. The size of the audience was estimated at 20,000.

The Kedimah Choral Society, led by Arthur Einstein, gave its second annual concert in Plantations Auditorium on June 2. Anna Auerbach, pianist, and Sarah Webber, soprano, were the soloists. The program was of special interest because of the inclusion of Hebrew folk material and compositions with Hebrew texts. Of this type were a Palestinian folk song, 'Atoch Hu Yodea' arranged by Mr. Einstein.

The Mnemosyne Society gave Friml's 'Katinka' in the Metropolitan Theatre on June 15. The conductor was Mrs. Joseph Gattone.

The Second South County Festival was concluded by a presentation of Mendelssohn's 'Elijah' under Lee C. McCauley in Edward's Hall, R. I.

## HONOLULU SEASON ENDS

Gleemen and Chamber Music Ensemble  
Give Final Concerts

HONOLULU, July 5.—Concluding their tenth season, the Gleemen of Honolulu, popular male chorus, gave a concert at the Academy of Arts on Sunday afternoon, May 30. Verne Waldo Thompson directed the ensemble, and piano accompaniments were supplied by Pauline Vigneau Dye.

The closing musical season also brought to an appreciative audience the Academy of Arts Chamber Music En-

semble in a program which included the Saint-Saëns Piano Quintet and shorter numbers. Members of this organization are Robin McQuisten, Ruth Buhl, Mariette Simpson, Willard Warch, and Verne Waldo Thompson. Monthly recitals of the group will begin again in October.

Bronislaw Huberman, violinist, was presented in a mid-afternoon recital on May 31, while his ship rested in port. High lights of his program were Beethoven's 'Kreutzer' Sonata and the Mendelssohn Concerto. Enthusiastic approval was shown the soloist and his accompanist, Jakob Gimpel.

At the annual meeting of the board of directors of the Providence Symphony held on June 24, Hugh F. MacColl was re-elected president and Mrs. Daniel Beckwith, honorary president. All other officers were returned to office.

ARLAN R. COOLIDGE

## JUNIOR PLAYERS HEARD

Portland Orchestra Led by Gershkovitch in Outdoor Concert

PORTLAND, Ore., July 10.—The Portland Junior Symphony, led by Jaques Gershkovitch, gave an outdoor performance in the baseball field, on June 8. The program consisted of works by Thomas, Grieg-Gershkovitch, Goldmark, Tchaikovsky, Järnefelt and Debussy.

Dr. Becket Gibbs, a member of the faculty of The Juilliard School of Music of New York and of the Sacred School of Music of Columbia University, New York, is conducting a three weeks' course on Gregorian music and liturgical topics, at the Cathedral School.

The study class of the Oregon Federation of Music Clubs, under Martha B. Reynolds, chairman of education, was awarded the banner at the recent National Biennial for the most successful examinations, those prescribed by the National Federation. This is the second time Oregon has won this distinction.

J. F.

## Philadelphia Ballet on European Tour

PHILADELPHIA, July 10.—The Philadelphia Ballet Company, Catherine Littlefield, director, left this city on May 14 for a ten-week European tour sailing the same date from New York on the Ile de France. The first American ballet to visit Europe, the company of some sixty dancers and technicians will perform in Paris, Brussels, the Hague, and London. Henri Elkan, Philadelphia conductor, is musical director. On the day before the troupe's departure, the Hon. S. Davis Wilson, mayor of Philadelphia, tendered the members of the company a reception in City Hall. The organization is expected to return to America about July 23, after which it will appear at Robin Hood Dell.

W. E. S.

## LOS ANGELES FEDERAL SYMPHONY ENDS SERIES

Usigli Conducts Leftwich Suite—John  
Crown Is Soloist in Beethoven  
Concerto

LOS ANGELES, July 10.—The Federal Symphony gave its final program of the season under Gaston Usigli on June 9 in Trinity Auditorium. The program included Tchaikovsky's 'Romeo and Juliet' Overture, Schumann's 'Manfred Overture', and a suite by the Los Angeles composer, Vernon Leftwich. The work is a skillfully colored series of fairy tale episodes. John Crown, pianist, soloist in Beethoven's 'Emperor' Concerto, infused vitality into his playing.

The Troubadors of Le Conte Junior High School gave four performances of an operetta entitled 'The Maker of Songs,' based on the life of Stephen Foster, under the supervision of Mae Nightingale. Each was given before a sold-out house.

The Orpheus Club, Hugo Kirchhofer, conductor, with Inez Jacobsen at the piano, gave its final concert on June 22. The program was unusually well sung.

The Theatre of the Church recently dramatized Handel's 'The Messiah' in two Greek Theatre presentations. Mildred Burns was musical director.

H. D. C.

### Freda Stein Heard in Recital

Freda Stein, soprano, gave a recital at the Rockefeller Plaza on the afternoon of June 20, with Gene Schiller at

the piano. Miss Stein sang Mozart's 'Alleluiah', Scarlatti's 'O cessate di pigrami', Fourdrain's 'Carnaval', Brahms's 'Mein Liebe ist Grün', Wolf's 'Er Ists', and numerous other works, including compositions by Schumann, Loewe, Bizet, Watts and Bassett.

### Miquelle Plays with Toronto Symphony

TORONTO, July 10.—Georges Miquelle, cellist, appeared as soloist with the Toronto Symphony under Reginald Stewart on July 8 playing a Haydn Concerto. He will be heard with the Chautauqua Symphony, Albert Stoessel conducting, on Aug. 15. Mr. Miquelle will also appear with the Mischakoff String Quartet throughout the New England States during the summer.

### Walter Mills to Summer in Maine

Walter Mills, baritone, will spend part of the summer in Maine, preparing his programs for next winter. He will give a recital in Boston on Nov. 9, in New York at Town Hall on Nov. 16, and in Chicago on Nov. 28. After the holidays he will go on tour through the South and will fill a number of engagements in Florida.

### Raymond Fills Radio Engagements

George Perkins Raymond, American tenor, is summering in California where he has appeared on several radio hours. He sang his last New York broadcast on June 27, with Mari Barova, of the Chicago Opera. Mr. Raymond will again tour the Middle West and Ohio next winter, and will go South after the holidays.

## BUFFALO ORCHESTRA EMPLOYS SOLOISTS

Edith di Bartolo and Arnold Cornelissen Play under Baton of Autori

BUFFALO, July 10.—Two concerts recently given by the Federal Music Project orchestra, led by Franco Autori, enlisted the services of two talented



Edith di Bartolo

Buffalonians as soloists. The first presented Edith di Bartolo, pianist, who was heard playing the MacDowell Second Concerto in D Minor for piano and orchestra. Mrs. Di Bartolo's technical proficiency and general artistry brought forth applause, resulting in an encore, the A Flat Impromptu by Chopin.

The last season concert introduced Arnold Cornelissen, a member of the orchestra, as soloist. Mr. Cornelissen presented a novelty, the rhapsody for saxophone and orchestra, written by Debussy about 1911. His technical mastery of his instrument, shown in the rhapsody won such favor that soloist and conductor were recalled many times. Deems Taylor's 'Circus Days' and arrangements of three Negro spirituals by Mr. Autori were other works performed.

Leonora Corona, soprano, formerly of the Metropolitan, made her first appearance in Buffalo on May 24 in the Community House of the LaFayette Presbyterian Church which sponsored the recital as a benefit for the church paper. Mme. Corona's musicianship was constantly apparent. Songs especially effective were the 'Chanson Espagnole' by Aubert, 'Mandoline' by Debussy, 'Nebbie' by Respighi, and 'At the Cry of the First Bird' by Guion. Eva Rautenberg was accompanist.

ETHEL McDOWELL

### Mrs. Daniel Webb Nye Gives Benefit Recital in Westport

WESTPORT, CONN., July 10.—Mrs. Daniel Webb Nye, mezzo-soprano, gave a recital at the Westport Country Club on June 25 for the benefit of the Jessup Mansion Fund. Cecil Gordon was at the piano. A diversified program, well sung, included Gluck's 'O del mio dolce ardor', two lieder by Franz, 'Gute

## Cincinnati Summer Opera Season Launched



The Triumph Scene in Aida, as Produced by Cincinnati Opera Forces

(Continued from page 3)

elusive character of public reactions, one may ascribe the phenomenon to several factors: the enlargement of seating capacity with a broadening of the price scale to admit the lower strata of the opera-public; the elimination of the double admission charge, an old source of annoyance, hitherto necessitated by the fact that the productions took place in the Cincinnati Zoological Gardens, up to recently under private management; and, perhaps, the popularization of the repertoire offered by a strict avoidance of all except the most familiar operas.

Several singers made their first appearances in Cincinnati. Jose de Gaviria, of La Scala company, sang the role of Radames. Maru Castagna, in the part of Amneris, ably upheld the prestige of the family name, and, in the second performance the role of Ramfis was sung by Nino Carbone, bass of the Paris Opéra. Rosa Tentoni, well known in Cincinnati, took the role of Aida,

Nacht' and 'Er ist Gekommen', Thomas's 'Connais-tu le pays?', Respighi's 'Nebbie', a group of songs bracketed under the title 'Chinese Impressions', by Manning, Barnett and Crist, and a work by Everett R. Currier of Westport, sung from manuscript, 'Because the Rose Must Fade.' The audience was an appreciative one.

W.

### Dorothy Bacon to Sing in Scandinavia

Dorothy Bacon, contralto, will sail for Scandinavia the middle of July. She will be heard in concerts in Stockholm and in Gothenburg and will also fulfill radio engagements.

which she has never sung here, and carried it off excellently. Norman Cordon, as Ramfis, in the first performance, Joseph Royer as Amonasro, and Daniel Harris, completed the sextet of principals. Unusual enthusiasm marked the reception of the performance.

### 'Tannhäuser' Well Sung

'Tannhäuser', having its first performance on June 29, suffered the handicap of bad weather, a more weighty factor than in previous seasons, since the newly constructed tiers of seats behind the main auditorium are unprotected from above. Although the bacchanale proved too ambitious an undertaking for the corps de ballet, and the technical facilities available to the production staff were inadequate for the proportions of the opera, the cast of principals and the experienced chorus from the Metropolitan proved more than equal to their task. Harold Lindi carried the part of Tannhäuser with ease, and Bella

Vreta, Swedish soprano making her Cincinnati debut, sang and acted Elisabeth superbly. Norman Cordon, showing considerable advance both in tone quality and technique over his work last summer, scored brilliantly in the role of the Landgrave. Stefan Koza-kevitch gave a characteristically assured treatment to the role of Wolfram. The other male roles were capably filled by Daniel Harris, Louis John Johnen and Giuseppe Cavadore. Charlotte Bruno did extremely well in the part of Venus. Mr. Cleve pushed the tempi at more than his usual brisk pace, exacting a brilliant execution of the score from the orchestra.

The repertoire for the remainder of the season includes 'Rigoletto', 'Pagliacci', 'The Secret of Suzanne', 'La Bohème', 'The Barber of Seville', 'Madama Butterfly', 'Il Trovatore', 'Mignon', 'Lucia di Lammermoor', 'Tosca', 'Carmen', 'Lohengrin' and 'Cavalleria Rusticana'. R. L.

### Cherkassky Makes London Appearances

LONDON, July 5.—Shura Cherkassky, pianist, appeared with the London Symphony, Arthur Rodzinski conducting, in Queen's Hall on June 22. He was featured in the Shostakovich Concerto. On June 18 he gave a recital at Wigmore Hall. At the end of the month he played in Wales.

### Dorothy Orton to Tour in Europe

Dorothy Orton, American soprano, will appear in recitals and as soloist with orchestras in Paris, Rome, Florence, Munich and Vienna commencing early in October, during a three-month tour. Miss Orton will return to New York in January to fulfill opera, concert and radio engagements.

### Benefit Held for Philadelphia Simfonieta

PHILADELPHIA, July 10.—A "Twilight Musicales" for the benefit of the Philadelphia Chamber String Simfonieta took place at the residence of Mr. and Mrs. Gideon Boericke, Wynne-wood, on June 15. Participating were Agnes Davis, soprano, and Jac Goro-detzky, violinist, the latter replacing Benjamin deLoache, baritone, who was indisposed. Miss Davis, with Sylvan Levin as accompanist, was heard in a group of Lieder by Schubert, Wolf, and Strauss, and other numbers. Mr. Goro-detzky offered the Chausson 'Poème' as his principal item. Herman Weinberg was at the piano. W. E. S.

### Guy Marriner Joins Ensemble

PHILADELPHIA, July 10.—Guy Marriner, pianist and musical director of the Franklin Institute, recently became associated with Alexander Zenker, violinist, and William A. Schmidt, cellist, in the Ensemble Art Trio, which is to give twenty-four programs at Buck Hill Falls, Pa., in July and August. W. E. S.

### Dr. E. C. Wilson Weds Maria Matyas

CHICAGO, July 10.—Dr. Elkin C. Wilson, former Northwestern University professor of English, who is now on the faculty of Columbia University in New York, and Maria Matyas, mezzo-soprano of the Chicago Opera Company were married on June 1 in Washington. She has been a member of that company for several years and has also sung with the Metropolitan Opera.

Summer Session, June 28th to August 7th



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## ORCHESTRAL EVENTS END DALLAS SEASON

### Student Symphony and Project Ensemble Enliven Last of Spring Series

DALLAS, July 10.—The Federal Little Symphony, Dr. Robert Heger-Goetzl, conductor, gave its last program of the season on May 20, in the City Hall auditorium. Compositions of Texas composers were featured, those being represented included Harold Hart Todd, Jeff Holcomb, Glenroy Stein and Mark Phillips. In addition, two compositions of Mozart were played, all with excellent musicianship and expression.

On May 23, the Student Symphony of Southern Methodist University, Harold Hart Todd, conductor, gave an interesting and varied program at McFarlin Memorial auditorium. The program opened with Grieg's 'Peer Gynt' Suite, No. 1; other orchestral works included the Third Movement of the Symphony in D Minor by Franck, and 'Juba Dance', from 'In the Bottoms', by Nathaniel Dett. Soloists were Juanita Taber, pianist, who played with the orchestra the first movement of the Concerto in D Minor, Op. 23, of McDowell, and Jacquelyn West, violinist, who gave an excellent reading of the First Movement of Mendelssohn's Concerto, Op. 64.

On the same afternoon, at Highland Park Town Hall, the Aeolian Quintet, led by Carl Wiesemann, presented a program under the auspices of the City Union of Kings' Daughters. The group includes Louise Mantius, Mrs. Penn Riddle, and Mrs. Robert Dillard, violinists, and Louis Faget, 'cellist, in addition to Mr. Wiesemann, who is pianist of the group. Their program included compositions of Schumann, Rubinstein, Brahms, Borodin, Mendelssohn, and Arensky.

Mu Phi Epsilon, national honorary music sorority, held its annual open meeting on May 25, at the home of Viola Cassidy Atkinson. The program included organ, piano, violin and voice numbers by the following members: Venora DeShields Arthur, Mrs. Lorenzo Maus, Catherine Pierce, and Mrs. Penn Riddle, violinists; Florence Allen Volk, soprano; Mrs. Ernest Peeples, and Ruth Abernathy, organists, and Frances Deaderick, and Elizabeth Rae, pianists.

MABEL CRANFILL



Maurice

John Weicher, Concertmaster of the Chicago Symphony

### JOHN WEICHER JOINS CHICAGO MUSIC SCHOOL

#### American Conservatory of Music Adds Concertmaster of Symphony to Staff

CHICAGO, July 10.—John Weicher, newly appointed concertmaster of the Chicago Symphony recently joined the faculty of the American Conservatory. Mr. Weicher succeeds to the place of Mischa Mischakoff, who resigned his position with the Chicago Symphony and also at the American Conservatory to join the NBC Symphony in New York.

Born in Chicago in 1904, Mr. Weicher received his musical education in Chicago, where he studied three years with Herbert Butler at the American Conservatory, and in Prague, where he spent four years. Upon his return to this country, he became concertmaster of the Civic Orchestra, later moving to Cleveland, where he spent two years. Returning to Chicago he spent five years with the Chicago Symphony leaving to become concertmaster of the Seattle Symphony. He again returned to his native city and became principal of the violins; he was concertmaster at Ravinia for four years and during the Orchestra's engagement at A Century of Progress in 1934. Mr. Weicher will begin his teaching at the Conservatory this summer term.

#### Bredshall Gives Lecture-Recitals in Detroit

DETROIT, July 10.—Edward Bredshall, pianist and pedagogue, concluded his seasonal activities by giving two lecture recitals on modern music, one for the Grosse Points Club on May 5, and one for the Merrill Palmer School on May 10. He also was heard in a chamber music program at the Detroit Institute of Arts on May 17. Mr. Bredshall, who is director of the Art Center Music School, presented his pupils in three recitals, on June 4, 11 and 22. He will make his debut in New York in the Town Hall on Oct. 25.

#### Frank Forest to Sing in Movie with Grace Moore

HOLLYWOOD, July 10.—Frank Forest, tenor, is to be featured in Grace Moore's new celluloid vehicle, 'I'll Take Romance', made on the Columbia lot. Mr. Forest, who plays the part of an opera singer, left here on July 5 for a recital engagement at the University of Illinois.

## LATE RECITALISTS HEARD IN PHILADELPHIA

### Bampton and Behrend Join in Benefit — Local Artists Add to Recent Events

PHILADELPHIA, July 10.—Rose Bampton, soprano, and Jeanne Behrend, pianist, were associated artists on a recital program at the studio of Mrs. William Clarke Mason of Chestnut Hill, on June 2. The affair, for the benefit of the Van Rennselaer Fund for Students Tickets, was given under the auspices of the Germantown and Chestnut Hill Women's Committee of the Philadelphia Orchestra. Miss Bampton, with Nils Nelson as accompanist, was heard in Lieder by Franz, Wolf and Ruth Abernathy, organists, and Miss Behrend offered Mozart's Variations on an Aria by Sarti, two Chopin Etudes, and groups by Brahms and Debussy.

Maybelle Marston, contralto, listed Brahms's 'Zigeunerlieder', 'Vier Ernste Gesänge', and two groups of Rachmaninoff songs, at a recital in the concert hall of the Zeckwer-Hahn Philadelphia Musical Academy on June 1. James Fleetwood was at the piano. The same date, at the Settlement Music School, a program of works by Fiona McCleary, composer-pianist and member of the faculty, was given.

#### Sonata Program Heard

Sonatas for violin and piano by Beethoven and Brahms, and an opus for flute and piano by Hindemith, were offered at the Philadelphia Music Center on June 6. Oscar Langman and Alec Stern, violins; Louis DiGiorgio, flute, and Sara Borden and Maurice B. Katz, pianists, participated.

Other early June recitals were given by Sidney Katchurin, young local violinist, with Joseph Battista at the piano; Florence Manning, soprano, with Rosalie Snyder as accompanist; and Frank Saunders, pianist, with Virginia Lewis, soprano, accompanied by William King, as assisting artist.

Marion Anderson, contralto, was heard in the Academy of Music on May 8 with Kosti Vehanen at the piano. Celia Brantz, another contralto, was heard on May 10, singing Respighi's 'Il Tramonto' with a string quartet assisting.

Louis Shenk, baritone, was represented as vocalist, composer, and con-

ductor, in the Warwick on April 13.

On the same date Earl Beatty, pianist, essayed works of Bach, Mozart, Chopin, and other composers in the Barclay; and in the Academy of Music Foyer, Sylvia Noble and Louis Kazze gave a two-piano program. Helene Diedrichs, pianist, played Bach's 'Italian' Concerto and Scriabin's Sonata in F Minor in the Academy of Music foyer on April 22. Augustine Haughton, soprano, listed songs of Schumann, Strauss, and others in the Barclay on April 26. Robert Elmoro was at the piano.

W. E. SMITH

## MUSICIANS CONVENE

### American Federation of Musicians Holds Louisville Convention

LOUISVILLE, Ky., July 10.—Delegates from forty-eight states and every Canadian province gathered in this city for the forty-second annual meeting of the American Federation of Musicians on June 11. The sessions were held at the Kentucky Hotel and lasted for seven days.

The federation was welcomed at the first meeting by Governor A. B. Chandler and Mayor Neville Miller, and the opening address was made by Joseph N. Weber, president of the federation. Control of electrical transcriptions of all kinds was the foremost business taken up, as well as matters pertaining to the Social Security Act and its application to musicians.

On June 13, at the National Theatre, Leopold Spitalny, staff conductor of the National Broadcasting Company, conducted a special orchestra, with the WHAS staff orchestra as a nucleus. The large theatre was crowded with delegates and visiting musicians.

H. P.

### Utah University Presents 'Manon'

SALT LAKE CITY, July 10.—The University of Utah Musical Society performed Massenet's opera, 'Manon', on May 21 and 22. The University Symphony assumed the duties of the pit. Professor Thomas Giles was general music director and Frank M. Whiting was both stage director and scenic designer. Leading roles were undertaken by Dorothy Kimball, Kenly Whitelock, and Rampton Barlow.

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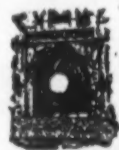
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# BOOKS: Debussy, Liszt and The Fingers

## Lockspeiser's Biography and Other Recent Books About Debussy

UNTIL recently virtually without representation among the ever-mounting array of biographies of great composers available in the English language, Claude Debussy is finally coming into his own. The English translation of the Léon Vallas French life, 'Claude Debussy and His Times' (Oxford University Press) is now being followed by Edward Lockspeiser's 'Debussy', in the Master Musicians series edited by Eric Blom (London: J. M. Dent & Sons, Ltd.; New York: E. P. Dutton & Co., Inc.). This is a compact and useful volume, neither so extended nor so detailed as that of Vallas, which devotes many pages to critical reviews, but in some respects more specific about facts which the French biographer, for reasons of his own, preferred only to hint at or to leave in obscurity. There are interesting quotations and both in the text and the appendices are some hitherto unpublished letters. Good use is made of the revelations in the recently published correspondence that passed between Mme. von Meck and Tchaikovsky, pertaining to the youthful Debussy's early visits to Russia. Debussy's music is intelligently and sympathetically dealt with in succinct chapters containing numerous musical illustrations.

Among other recent books on Debussy two published abroad and to be had only in the original language are Ernst Decsey's able biography, published in Graz, which in many respects parallels for readers of German that of Vallas, but incorporates colorful material derived from various other French authors; and a paper-bound treatise called 'Debussy', from the pen of André Suarès (Paris: Émile-Paul Frères), which is devoted entirely to the music. Though inclined to be rhapsodical and to attribute to Debussy every worthy or supreme quality possessed by any other composer—in one place he is described as Mozart plus Wagner—the Suarès book makes many points that will linger in the mind as eminently worth remembering. T.

### Franz Liszt Sentimentalized

Zsolt Harsanyi, Hungarian biographer and novelist, has written a life of Franz Liszt called 'Immortal Franz', in the form of a novel sentimentalizing his hero almost beyond recognition, stressing love affairs and therefore minimizing the seeds of greatness that were in him, no matter how choked with social weeds they were. To offer dead masters like Wagner and Liszt in imagined daily conversations and trivial life as they undoubtedly moved and were, is to make them seem a little silly, removed as they now are by distance and

time. The book is translated from the Hungarian by Lynton Hudson. (Frederick A. Stokes Co., New York.)

### An Italian Biography of Liszt Appears

'Vita Romantica di Liszt' by Mary Tibaldi Chiesa has been issued by Fratelli Treves of Milan, and for readers of Italian, should prove a welcome addition to their shelves of musical biography. The book is furnished with 24 illustrations, many unfamiliar to American readers. This volume, dealing with the heady career of the virtuoso pianist and creator of the symphonic poem, is not inconsiderable in size, running to some 421 pages. Included are several letters said to be published for the first time. A factual correction is made for the lexicons with regard to Cosima Wagner. Instead of Bellagio, the place of her birth, on Dec. 24, 1837, was Como, according to the original birth record discovered by the author. Y.

### A Technical Analysis of the Riddle of the Pianist's Finger

In 'The Riddle of the Pianist's Finger', Arnold Schultz offers a meticulously detailed exposition of the anatomical processes involved in piano playing. He has gone about his task with an obvious passion for dissecting, and his elaborately technical treatise explores minutely the interplay of muscles and the various types of movement that may enter in. These types he classifies as movement caused by weight alone, movement caused by muscular contraction with an unmovable base of weight, or of pressure, or of fixation, or contra-weight, contra-pressure, or contra-fixation movement, respectively, and movement caused by muscular contraction with a moving base of weight, or of pressure, or of fixation, or trans-weight, trans-pressure, or trans-fixation movement, respectively, to use the terms he adopts. The University of Chicago Press publishes the book.

The author avows in his preface that, despite all the existing prejudice against the term 'method', he is advancing his work quite unashamedly as a piano method, its intention being to promote a certain way of playing deduced from a consideration of virtually all the alternative procedures of technique. For critical examination he has chosen the ideas of Leschetizky, as expounded by Malwine Brée, and of Matthay, Breithaupt and Otto Ortmann, as set forth in their own writings.

He maintains that the system of the first three "all show errors in fact and confusions in thinking which merit the strongest opposition." As regards the essential dicta of Matthay's system, for

instance, he claims that "most of them crumble at the merest touch of critical analysis," although he frankly confesses that long before the solution of finger-co-ordination had shaped itself in his mind he "felt a certainty that buried in Mr. Matthay's pages, in spite of a mistaken, absurd and even vicious technical system, was an insight into piano technique unmatched by that of any other theorist." Towards Mr. Ortmann's work he is more favorably disposed than that of any of the others, although in it likewise he finds various shortcomings.

One of the chapters that will doubtless make the most general appeal is the one on the pedagogy of finger co-ordination, with its insistence that the secret of finger facility lies in the use of the small muscles alone. The disquisition on tone quality, on the other hand, is not likely to meet with such general acceptance since the author ranges himself unqualifiedly on the side of those who maintain that only the intensity and not the quality of tone can be varied. It would seem improbable that the for the most part familiar arguments advanced along this line will result in lessening appreciably the gap between those of his belief on this point and the members of the opposing group who persist in believing that their ears can detect a quality difference between the tonal lusciousness of a Novas, a Hess or a Gieseking, and the tonal dryness of players of some of the older "schools" in tones of the same intensity. L.

### Lotte Lehmann Writes a Novel

'Eternal Flight', a novel by Lotte Lehmann, of the Metropolitan Opera, is scheduled for fall publication in this country by G. P. Putnam's Sons. Mme. Lehmann's book was brought out in German last Christmas by Herbert Reichner of Vienna, under the title 'Orplid, Mein Land', and later was translated and published in France, Holland, Italy and Czechoslovakia. In those countries its reception has been uniformly enthusiastic. The English translation has just been completed for Putnam's.

### A Volume by Irving Schwerké

In his Views and Interviews, recently published, Irving Schwerké, who is a Paris music critic and correspondent, wanders through twenty-seven topics, and sets one thinking about a multitude of musical events and people. Many of the articles are only two or three pages in length, highly compressed, spiced with anecdote, and turned out with an obvious flair for journalism. Others like the opening one, which deals with French influences upon early life in America, are more scholarly and extensive.

Mr. Schwerké is an ardent protagonist of many composers, and he pays homage with characteristic French exaggeration. Read in cold daylight, some of his personal tributes and some of his historical generalizations (those on Dukas and on early musical life in America, for example) seem questionable. But the book abounds in piquant detail and in valuable information about lesser-known musicians and institutions. Leonard Lieblich has contributed a personal tribute to the author. W.

### The Science of Flute Playing

'Flute Technique', a little book by F. B. Chapman (London: Oxford University Press), devotes itself to the practical problems of flute playing. A separate chapter deals with each of the following: breath control, lip control, finger control, tongue control, and practice. The second half of the booklet lists some 700 works written for flute or for ensembles with flute. R.

### A Textbook on Composition

'The Elements of Musical Composition', by C. H. Kitson (London: Oxford University Press), is a handbook on the formal aspect of writing music. Its purpose is to ground the composition student in the principles of style as evidenced in song forms and in the simpler forms of

instrumental music. Included are numerous exercises and comments on the various types of composition, which, it is felt, would not be included in the stock textbooks on harmony, counterpoint, and form. R.

### Modern Piano Pedagogy

A concise little hand-book that presents the different facets of its subject with a refreshing terseness is 'Modern Piano Pedagogy' by Frank J. Potamkin. The author has resisted all temptation to burden the reader with cumbrously scientific dissertations, and, while quoting liberally at times from Matthay, Levinskaya, Fielden, William F. Book, James L. Mursell, Jacob Eisenberg, Otto Ortmann, Meumann and others, he has succeeded in projecting his points of view with a directness that will awaken a grateful response in his readers. The book is published by the Elkan-Vogel Co. of Philadelphia.

Mr. Potamkin has planned his book in five parts. The first is devoted to Musical Memory, the second to Tone Production, the third to Pedaling, the fourth to miscellaneous topics, and the fifth to Modern Material, to which is appended a catalogue of modern composition deemed usable for teaching, arranged in four groups, with the number of pages indicated, the pieces of the first two groups being represented by quotations of the opening measures. Of these sections none will be found more useful to the average teacher than the first, with its five chapters of analysis of musical memory, auditory, visual, motor and auditory-motor. The author is consistent in placing this subject first as he builds on the premise that "complete memorization does not refer only to reproduction at the keyboard but involves the memorization of all facts and all actions." Hence, when memorization is stressed neither technique nor ear-training analysis nor interpretation can be overlooked.

In the chapters on tone production a brief history of the instrument is first given, then an explanation of the modern piano action, before the physiological basis of the production of tone is analyzed. Few will take exception to the directions given as regards position at the piano. Then the essays in the miscellaneous section deal with such subjects as slow and separate-hand practice, scales, note-reading and sight-reading, ear-training, rhythm, phrasing, and so forth, with paragraphs on who should study music, and when, and how much they should practice. In the catalogue of modern material there are some very useful suggestions of pieces calculated to open the ears to modern idioms. L.

### Another Book on Music Appreciation

Publishers never seem to tire of books on the subject of music appreciation. Publishers, presumably, know their business. So, presumably, does Martin Bernstein, who has now authored 'An Introduction to Music' (New York: Prentice-Hall). He jumps in at the shallow end with an elementary discussion of musical tone as consisting of duration, pitch, intensity, and quality. But after he has run a quick gamut of the musical rudiments of melody, harmony, rhythm, and form (and interpolated a short description of instruments), he settles down to biographical sketches and artistic analyses of the great composers from Bach to Sibelius, which are of value. Representative works are discussed in some detail and are illustrated with hundreds of musical examples. R.

### A Book for Listeners

Leland Hall, who has written 'Listeners' Music' (New York: Harcourt, Brace and Company), believes that what can be said of music is vague and uncertain by comparison with what music says for itself. Though what he says certainly is not vague and uncertain, it does carefully avoid any of the technical statements about music which usually frighten the amateur music lover who chafes to be curious enough about what he is hearing to want to read about it. The book limits itself pretty largely to generalizations about the untutored listener's reactions to rhythm, melody, harmony, and form. R.

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## SECOND FESTIVAL HELD IN MONTREAL

**Bach Mass and Verdi 'Requiem'**  
Given at St. Laurent  
Under Pelletier

MONTREAL, July 10.—An important event during the past season was the second Montreal Musical Festival which was held this month at the quaint village of St. Laurent, six miles outside of the city limits. Performances of Bach's Mass in B Minor and Verdi's 'Manzoni Requiem' were given by an orchestra, chorus and soloists under Wilfred Pelletier of the Metropolitan Opera Company. Soloists included Hilda Burke, Rose Bampton, Hardesty Johnson and Percival Dove.



Wilfred Pelletier

These performances, like those of the first festival a year ago, were given in the St. Laurent College Chapel, which belongs to the Brothers of the Holy Cross. The altar was removed for the occasion and the choir seated on tiers erected within the chancel with the orchestra of sixty musicians seated at the division between the choir and the audience, the latter occupying, of course, the pews.

### Choir Singing Is Praised

The Bach Mass was sung by the Cathedral Singers, a choral body drawn largely from members of the Anglican Cathedral of Christ Church in Montreal and trained by Dr. Alfred E. Whitehead. The entire score was given, taking three and a half hours to perform. Fine as was the singing of Miss Burke, Miss Bampton and Johnson, the honors are generally conceded to have been won by the representative execution of the choir.

As the Mass in B Minor represented the English-Canadian contribution to the festival, so Verdi's 'Requiem' was offered by the French-Canadian participants. Charles Goulet's Disciples de Massenet sang the choruses with remarkably good diction, making a great impression in the 'Dies Irae' and the 'Sanctus.' The soloists were outstanding. Miss Bampton distinguished herself in particular by her dramatic performance of the second soprano part. The ensemble items called for special praise.

At the conclusion of the festival there was an ovation for all those taking part. Special tribute was paid Mr. Pelletier, who is really the founder of the festival and whose intense work in organizing and directing the event has been the prime reason for its success. Next year it is proposed to give three instead of two performances and the tentative programme includes Bach's Mass in B Minor, and 'St. Matthew Passion' and excerpts from 'Parsifal' in concert form.

THOMAS ARCHER

### Illinois University Announces Kinley Fellowship

URBANA, ILL., April 5.—The Board of Trustees of the University of Illinois recently announced the sixth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship of \$1,000, to be used by the recipient for the expenses of a year's study of the

Fine Arts in America or abroad. The fellowship is open to graduates of the University of Illinois or similar institutions of equal standing whose principal or major studies have been in either music, art, or in design or history of architecture.

## ST. LOUIS FORECASTS FALL OPERA SERIES

**Golterman Plans Five Operas  
with Noted Artists in  
Leading Roles**

ST. LOUIS, July 10.—With Mme. Erna Sack making her St. Louis debut in the role of Gilda, the Saint Louis Opera Company, Guy Golterman, director, will inaugurate its fifth season in the Opera House of the Municipal Auditorium, on Nov. 22, with Verdi's 'Rigoletto.' 'Carmen' will be given on Wednesday evening, 'Faust' on Friday evening, and 'Tristan und Isolde' on the following Wednesday. A fifth grand opera on Dec. 1, is yet to be selected.

Other artists engaged include Feodor Chaliapin, making his final tour of America, Kirsten Flagstad, Giovanni Martinelli, Bruna Castagna, Paul Althouse, Armand Tokatyan, Robert Weede, John Gurney, Lucy Monroe and others.

### Local Singers to Form Chorus

A chorus of eighty St. Louis singers will be recruited from church choirs and vocal studios of the city and rehearsed for four months in advance. With the chorus will be an orchestra of sixty picked instrumentalists from the St. Louis Symphony. Advanced ballet pupils from the St. Louis dancing schools will form an ensemble with Rita De Leporte, formerly of the Metropolitan Opera Company, as prime ballerina.

Mr. Golterman's staff is headed by Gennaro Papi, conductor of the Metropolitan Opera, and Armando F. Agnini, as stage director. The associate conductor will be Lazzalo Halasz. G. Spadoni will serve as assistant conductor.

HERBERT W. COST

### OPERA ON STEEL PIER

**Atlantic City Hears 'Martha' as the  
Opening Work**

ATLANTIC CITY, N. J., July 10.—The Steel Pier Opera Company began its season with Flotow's 'Martha' in English on July 8. Cecile Sherman, soprano, and Marion Selee, contralto, both members of the former American Opera Company, appeared as Lady Harriet and Nancy respectively. James Montgomery sang Lionel, Arthur Kent, Plunkett; Tom Williams, Sir Tristram and Robert Calder, the Sheriff.

'Rigoletto' with Alfredo Chigi in the title role, was scheduled for July 15 and 16. Janice Davenport, soprano formerly of the New York Opera Comique was to sing Gilda and Lawrence Power, the Duke.

For Thursday and Friday evenings, July 22 and 23, a double bill of 'L'Enfant Prodigue' by Debussy with Mary Binney Montgomery and her group of dancers in the ballet of the opera, and Mascagni's 'Cavalleria Rusticana' will be presented with Tilly Barmach in the principal soprano role and Ivan Velik, as Simeon in the Debussy work and Turiddu in the Mascagni opera.

## LAST NEWARK CONCERT DRAWS 13,000

**Essex County Symphony, Erno  
Rapee Conducting, Gives  
Beethoven's Ninth**

NEWARK, N. J., July 10.—The Essex County Symphony Society, Erno Rapee conducting, brought its season to a close on Tuesday evening, June 29, with a record-breaking audience of 13,000 in attendance at the Newark Schools Stadium. Beethoven's Ninth Symphony, given with the assistance of a chorus recruited from local choral organizations, was preceded by two Wagnerian preludes, that to the third act of 'Lohengrin' and that to 'Tristan,' and Berlioz's 'Rakoczy' March.

In the intermission Mrs. P. O. Griffith, president of the Symphony Society, addressed the audience and thanked the sponsors who underwrote the series, Louis Bamberger, Mrs. Felix Fuld, Mrs. Wallace M. Scudder, Kresge Department Store and Griffith Piano Co. She then introduced Mrs. Henry Barkhorn, vice president, who gave certificates of merit to representatives of organizations that had sold large numbers

of tickets, the Y. M. and Y. W. H. A., the Woman's Club of the Oranges, Contemporary, A Kempis, and the College Women's Club of Essex County.

Soloists in the Ninth Symphony were Beal Hober, soprano, Edwina Eustis, contralto, Jan Pearce, tenor, and Theodore Webb, bass. The usual procedure with the symphony was varied by a pause after the second movement to allow the soloists and the chorus to enter the stage, while Harry Friedgut, executive director of the Y. M. and Y. W. H. A. read a translation of Schiller's Ode. The Ode was sung in English.

The chorus of almost 200 gave evidence of careful training by Vin Lindhe of New York. A proper balance of parts was impossible, as there were only some fifteen tenors to eighty-five sopranos. Mr. Rapee maintained a brisk tempo throughout the symphony. The Stadium's echo, previously only a wraith, assumed body and personality on this occasion, and particularly in the Scherzo executed a canon in the unison which was trying to sensitive ears.

P. G.

## CHORAL CONFERENCE HELD IN DURHAM, N. C.

**Church and Secular Bodies from  
Nearby States Join in Discussing  
Problems**

DURHAM, N. C., July 10.—During the week of June 13, a choral conference for high school choral directors, supervisors of music, and church choir directors was held in Durham, N. C., under the leadership of William Powell Twaddell, director of music in the Durham City Schools and minister of music of the First Presbyterian Church of this city.

The conference was held at the First Presbyterian Church, which was placed at the disposal of the students. Ensembles from the Durham Children's Choir School, the East Durham Junior High School and Choral Classes of the Durham Senior High School, were heard and used as laboratory and demonstration units. Classes in vocal methods, choral technique, conducting and choir and chorus organization were scheduled for the morning hours. The afternoon periods were devoted to conferences with individual members of the confer-

ence for the discussion of problems peculiar to each.

Under the direction of Mrs. Wesley F. Beavers, secretary and social director, a number of interesting events were planned.

Among those taking part in the conference were: Mrs. Ramon Askew, Kinston, N. C., Mrs. Frank Barbour, Durham, N. C., Katherine Blue, Carthage, N. C., Mrs. H. C. Carr, Durham, N. C., Catherine Cox, Clarkton, N. C., Bertha Faxon, Charleston, S. C., Lois King, Durham, N. C., Mrs. Frances Hill Lynch, Columbia, S. C., Oscar McCormick, Salisbury, N. C., Mrs. J. Hyman Newborne, Kinston, N. C., Mrs. T. V. Moseley, Kinston, N. C., Flora Parker, Smithfield, N. C., Lola Marler Rogers, Durham, N. C., Mr. and Mrs. Frederick Stanley Smith, Southern Pines, N. C., Rosa Lee Watts, Statesville, N. C., Jane E. Webb, Ware Sheales, S. C., Mrs. Margaret King Weeds, Durham, N. C., and Alberta Woodward, Bishopville, S. C.

A play has been brought out in Monte Carlo, dealing with Wagner, entitled 'The Birth of Tristan'. It is the work of Georges Delaquays.

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# DISCS: A Flagstad Recital and a Ravel Opera

**A**NOTHER song recital on discs has been provided by the Victor in an album devoted to non-operatic recordings by Kirsten Flagstad, with piano accompaniments by Edwin McArthur. The Scandinavian type of Lied predominates, six of the ten songs being by composers of the Northland. Grieg is drawn upon for two boat songs, 'Im Kahne', and the less familiar 'Der Gynger en Bat pa Bolge', and three other beautiful examples of his lyric art, 'Et Hab', 'Ein Schwan' and 'Lys Nat'. ('In the Boat', 'A Boat Rocks To and Fro', 'My Hope', 'A Swan' and 'Bright Night'.) 'Lykken Mellem to Mennesker' ('Our Happiness') by Alnaes is the sixth of the Norwegian lays on which the soprano lavishes the tenderness and the fervor of one who has this music in the blood and was born to sense and communicate its moods. Two German Lieder, both by Beethoven—the so-called 'Creation Hymn' ('Die Ehres Gottes aus der Natur') and 'Ich Liebe Dich', the latter of which Mme. Flagstad sings quite as exquisitely as she does the Grieg song of the same title—are the only representatives of the song literature of Central Europe. Completing the set are two songs in English, the Cyril Scott 'Lullaby' and Charles's 'When I Have Sung My Songs', the latter given a very beautiful close. The recording is full and altogether clear, if in some respects not quite so successful in capturing the more personal qualities of the singer's delivery—or for that matter, her highest beauty of tone—as the set issued as a Lieder recital by Lotte Lehmann. (Victor Masterpiece Series, M-342.)

**BRAMHMS.** Symphony No. 3 in F Major. Led by Bruno Walter, the Vienna Philharmonic, with its shining strings, has given an affectionate account of the Brahms third in this imported recording. The thematic outlining is not, however, of the greatest clarity; one could wish that the melodic substance were more firmly brought out, beautiful as is the sound of the playing. (Victor Musical Masterpiece Series, M-341.)

**MOZART.** The E flat major piano concerto (K. 291) has been entrusted with rewarding outcome to Walter Giesekeing and the orchestra of the Berlin State Opera House, conducted by Hans Rosbaud.

Written when the composer was twenty-one years old, the work is modestly scored, perhaps for the purpose of facilitating keyboard display. Mr. Giesekeing's performance makes the most of the decorative elements of the piano part and is particularly sympathetic in its achievement of the dolorous andantino, where, incidentally, the cadenza used is Mozart's own. (Columbia Masterworks Series, No. 291.)

**WAGNER.** 'Siegfried Idyll', on four sides, played by the Grand Orchestre Philharmonique de Paris, conducted by Selmar Meyrowitz (Columbia, Set X-73). A new version of this familiar work and one that is notably a balanced and poetic evocation of Wagner's tender score; the orchestra and conductor take advantage of the moderate tempo to combine exquisite nuances and shading with admirable vitality. It is a worthy addition to recording literature.

**DUKAS.** 'The Sorcerer's Apprentice'. The justly famous Scherzo is given a virtuoso reading by Philippe Gaubert and the Paris Conservatory Orchestra. All the charm, humor and whimsicality of a Walt Disney masterpiece are buckled together in tone on three discs by Columbia (Set X-75). The fourth side is occupied by 'Shylock', the fifth nocturne by Gabriel Fauré, a bloodless piece of music.

**MOZART.** Sonata No. 10 in B Flat (K. No. 378), and the Sonata No. 15 in B Flat (K. No. 454). These masterpieces of delicacy and form are superbly played by Jascha Heifetz, violinist, with Emanuel Bay at the piano. For Mozart collectors the records are obligatory; anyone will enjoy them. They are issued in the Musical Masterpiece Series by Victor (M-343).

**BRAMHMS.** Piano Quartet No. 2, in A. This thoroughly delightful work of the great master is admirably played by Rudolf Serkin and three members of the Busch Quartet, Adolf Busch, Karl Doktor and Hermann Busch. The entire quartet receives a sterling performance which at times rises to unusual heights for a mechanical recording. The Poco Adagio is especially beautiful. Four discs. (Victor Musical Masterpieces Series, No. 346.)

**NICOLAI.** Overture to 'The Merry Wives of Windsor.' Sir Thomas Beecham with the London Philharmonic gives a fine performance of this merry, delightful overture. A thoroughly satisfactory disc in every respect. One ten-inch disc. (Columbia.)

**MOZART.** Overture to 'The Marriage of Figaro', played by the Minneapolis Symphony led by Eugene Ormandy. A good recording of thrice-familiar music. On the reverse side of this Victor pressing 14325-A is Paganini's 'Moto Perpetuo', which is

repetitious and dull, though it serves as a medium to reveal the virtuosity of the string section of the orchestra.

**COMPOSER UNKNOWN.** 'Fair Harvard.' This arrangement of the banal Irish folk-tune used by Harvard University as its theme-song is by Serge Koussevitzky. It is played by the Boston Symphony under his baton and sung by the combined Harvard Glee Club and Radcliffe Choral Society. It will probably stir young undergraduates and elderly alumni to paroxysms, but be of little interest to the general public. One ten-inch disc. (Victor)

**BACH.** Final chorus from the 'St. Matthew Passion' arranged for organ by Widor. Excellently played by Charles M. Courboin on the organ in the Wanamaker Philadelphia store. One disc. (Victor)

**MOZART.** Quintet in A for Clarinet and Strings. This charming work, composed to order while Mozart was working on 'Così fan tutte' is admirably recorded by the Roth Quartet and Simeon Bellison, clarinetist. The Larghetto is especially well played and the entire set is delightful. Four discs. Columbia Masterworks, Set No. 293.

**SCHUBERT.** 'Der Erlkönig', 'Haidenröslein', 'Ungeud'. Alexander Kipnis's superb voice brings out the best of these three well-contrasted songs. They are magnificently sung and the recording is excellent. One disc. (Columbia)

**POLDINI.** 'The Dancing Doll', arranged by G. Walter. EWING. 'The Dancing Clock'. Both are played very well by the Orchestra Raymonde. The latter is the better as the Poldini number is too heavily scored, thereby having most of its individuality destroyed. One ten-inch disc. (Columbia)

**DEBUSSY.** 'La Cathédrale Engloutie', which Leopold Stokowski orchestrated brilliantly for concert and record purposes, is exquisitely played in its original form by Walter Giesekeing, one of the outstanding Debussyists among pianists of the day. (Columbia.)

**WALTON.** William 'Facade'. This suite includes a Waltz, Tango, Paso-Doble, Fanfare, Polka, 'Yodeling Song', 'Scotch Rhapsody', Tarentella 'Sevilliana', 'Popular Song' and 'Country Dance', is issued by Victor on four sides 1234 A and B, and 1235 A and B. It is played by the London Philharmonic under the composer's director. Excellently orchestrated, this is one of the most amusing, ironic and downright funny pieces of music to come from an Englishman's pen since the halcyon days of Sullivan.

**VERDI.** Helen Jepson sings the 'Ah! Fors E Lui' from 'Traviata' and 'Vissi d'Arte' from Puccini's 'Tosca' on Victor's 14184 A and B. The briefer of the two, the 'Tosca' air, is better sung, for the soprano's voice proves a little unwieldy in Verdi's supple music.

**SCHUMANN.** 'Papillons.' This lengthy and tiresome work of Schumann's is played by Alfred Cortot, with devotion and musicianship as might be expected. Those who like the work will like the record. Two ten-inch discs. (Victor.)

**BACH.** Chorale-Prelude, 'Allein Gott in der Höh' transcribed for piano by Per-rachio. HAYDN. Rondo from C Major Sonata. Both are capably if not electrically played by Emma Boynet. The Haydn is the better of the two. One ten-inch disc. (Victor.)

**HAGEMAN.** Lullaby and 'This Very Vivid Morn' from 'Caponsacchi'. Helen Jepson sings admirably two of the most interesting arias from Mr. Hageman's opera recently given at the Metropolitan. The accompaniment is by an orchestra conducted by Alexander Smallens. One twelve-inch disc. (Victor)

**SCHUMANN.** 'Mondnacht'. STRAUSS. 'Traum durch die Dämmerung' and 'Ich Schwebte'. Elisabeth Schumann gives excellent and highly artistic interpretations in her best Lieder style. The Schumann is especially good. Piano accompaniments by Karl Alwin. One twelve-inch disc. (Victor)

## 'L'Heure Espagnole' Recorded

Ravel's pleasantly naughty little 'L'Heure Espagnole' is an ideal work for phonographic recording, although the perfect recording would require unusual care in putting it on the disc in order to maintain the proper balance between voices and orchestra. Unfortunately, in the present instance, this has not been done and the singers completely blot out the orchestra most of the time. Although none of them has a voice of any distinction except Hector Dufranne, once of our own Manhattan Opera Company, who assumes the small role of Don Inigo, the diction of all is so clear that the drama is easy to follow and as a book of words with an adequate English translation is supplied, one can get the effect of the work as a whole. Indeed, it is a study in vocal pronunciation of French to which many singers, even those to whom the language of Voltaire is native, might do well to listen. It is an open question whether or not the drama in this work is not more interesting than the music. Anyway, it is an interesting set. The 'distribution' is as follows: Conception, Mme. J. Krieger; Gonzalve, L. Arnould; Torquemada, R. Gilles; Ramiro, J. Aubert; Don Inigo, Hector Dufranne. Conductor, Georges Truc. Columbia Operatic Set No. 14, seven discs in album.

**VERDI.** Duet 'Dio ti Giocondi' from Act III of 'Otello' sung by the late Claudia Muzio and Francesco Merli. Orchestral accompaniment by Lorenzo Molajoui. An admirable rendition of this extremely difficult and highly effective duet. Two sides of a twelve-inch disc. (Columbia.)

**GRAINGER.** Arrangements of 'Molly on the Shore' and the so-called 'Londonderry Air' played by Eugene Ormandy and the Minneapolis Symphony. Reasonably good records of Mr. Grainger's much over-orchestrated versions of two gentle tunes. One twelve-inch disc. (Victor.)

**BACH.** Toccata in D, delightfully and appropriately interpreted by Yella Pessl on the harpsichord. The same composer's Fantasia in G Minor and Fugue in C back-up the second of the two discs. (Victor.)

**SIBELIUS.** 'Flickan Kom Ifran Sin Alsklings Mote', and 'Saf, Susa', two interesting and nationalistic songs of the Finnish composer sung with much comprehension by Marian Anderson, contralto. The high art of the Negro vocalist also distinguishes two spirituals of her people, 'Go down, Moses' and 'My Soul's Been Anchored in the Lord'. Two 10-inch discs. (Victor.)

**HANDEL.** 'Ombra mai Fu' from 'Serse'. GLUCK. 'Che Faro Senza Euridice'. Enid Srantho's sonorous contralto voice is well reproduced in these two well-known arias. The latter is perhaps the better of the two, though both are good. One twelve-inch disc. (Victor)

**DI LASSO.** 'Echo Song'. MENDELSSOHN. 'Die Nachtigall'. Two excellent choral records by the Dresdner Kreuzchor, conducted by Rudolf Mauersberger. Both are without accompaniment. The tonal balance is good and the shading well above the average. One ten-inch disc. (Victor)

**SAINT-SAËNS.** 'Danse Macabre' played impeccably by Leopold Stokowski and the Philadelphia Orchestra. A perfect recording. One twelve-inch disc. (Victor.)

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## CHICAGO CONSERVATORY ENDS SCHOOL SEASON

**Exercises Held in Studebaker Theatre  
—Degrees Conferred and Concert  
Given**

CHICAGO, July 10.—The Chicago Conservatory with which is combined the Bush Conservatory held its commencement exercises and concert on June 20 in the Studebaker Theatre. The president, Loro Gooch, gave the introductory address followed by Glenn Dillard Gunn, artistic director who spoke to the graduates. Certificates, diplomas and degrees were conferred by Edgar A. Brazelton, dean.

The musical program opened with Hadley's Overture to the tragedy 'Herod' played by the Chicago Conservatory Symphony Orchestra, Robert L. Sanders, conducting. Others on the program were Dorothy Rosen Edidin, Robert Basso, Adolph Pick, Robert Sandy, William Franklin, and Reino Luoma. M. McL.

## OHIO HOST TO SORORITY

**Delta Omicron Holds Biennial Convention in Cincinnati**

CINCINNATI, July 10.—Delta Omicron, national musical sorority, held its biennial convention June 28 through July 1 at the Netherland Plaza Hotel.

Besides the business sessions, delegates and attending members were the guests at a musical tea with the Alpha Chapter as hostess. They attended summer Grand Opera at Cincinnati Zoo.

Prominent speakers at the banquet on June 30 were Edward Meade, organist, of Oxford, Ohio; Dr. John Hoffman, director of Cincinnati Conservatory of Music and J. Herman Thuman, director of Cincinnati College of Music. Alpha province entertainment was "The Life of the MacDowell," a dramatic story with music written by Ethel Glenn Hier, Delta Omicron.

## CHICAGO MUSICAL COLLEGE HOLDS COMMENCEMENT

**Seventieth Anniversary. Marked by  
Bestowing of Degrees and  
Musical Program**

CHICAGO, July 10.—The Chicago Musical College celebrated its seventieth anniversary and the completion of its first year as a member of the North Central Association of Colleges and Secondary Schools with a three-day festival in Orchestra Hall June 23-25, culminating in the annual commencement exercises.

Honorary degrees of doctor of music were bestowed upon several musicians

**Stockholm Hears Premiere of New  
Opera by Lars-Eric Larssen**

STOCKHOLM, July 5.—The world premiere was given recently of a new opera, 'The Princess of Cypress' by Lars-Eric Larssen, to a text by Zacharias Topelius after the Finnish epic, 'Kalevala'. The production, under the direction of Herbert Sandberg, was of unusual excellence. The leading roles were capably filled by Helga Gorlin and Svanholm.

## AMERICAN CONSERVATORY CONFERS MUSIC DEGREES

**Season's Closing Exercises Also Include  
Interesting Musical Program**

CHICAGO, July 10.—The American Conservatory, John J. Hattstaedt, president, held its fifty-first annual commencement exercises and concert in Orchestra Hall on Tuesday evening, June 15. The honorary degree of doctor of music was conferred upon Osbourne McConathy and Leon Sametini by Dean Allen Spencer.

The program opened with a Gull-mant Sonata for organ and orchestra played by Winston Johnson, followed by the first movement of the Beethoven Concerto in C Minor for piano and orchestra played by Charlene Shafer. Robert Harmon sang an aria from Thomas's 'Hamlet.' William Faldner was heard in the first movement of Mozart's Concerto in D for violin and orchestra. Josephine Swinney sang an aria from 'La Gioconda' and Bernice Gornall played the piano part in Variations Symphoniques by Franck with Herbert Butler conducting the American Conservatory symphony orchestra.

Meyer Oberman violinist opened the second part of the program with Saint Saëns's 'Havanaise' with orchestra. Thomas Kinsella sang an aria from 'Rigoletto' and the program closed with Tchaikovsky's Concerto in B Flat Minor for piano and orchestra in which Kathleen McKittrick played the second and third movements with the symphony. M. McL.

including the composer and conductor and former pupil of the college, Henry Eichheim; Frederick Benjamin Stiven, organist and conductor, director and professor of the school of music of the University of Illinois and advisor in music to the State Examining Board of the Illinois department of public instruction, also Emile Jaques-Dalcroze, (in absentia). Dr. George Allen Works, dean of students at the University of Chicago, gave the addresses.

Rudolph Ganz, president of the college, awarded the degrees and diplomas after the first half of the musical program offered by the Chicago Musical College Symphony, Leon Sametini conducting. Jacobeth Kerr, played Saint-Saëns's Piano Concerto in G Minor, John Scott sang an aria from Massenet's 'Hérodiade,' Ruth Trump was heard in Wieniawski's Violin Concerto in D Minor, and June Goethe in the first movement of Rachmaninoff's Piano Concerto No. 2. Following the intermission Virginia Kinney was heard as soloist in the Mozart "Rondo" in D from Concerto No. 28 for piano and orchestra; Eleanor Klonder sang 'Elsa's Dream' from 'Lohengrin' and Jean Williams played the piano part in Liszt's 'Totentanz' with the orchestra. Henry Eichheim conducted his own work for orchestra, 'Burma Suite.' M. McL.

## ORGANISTS HOLD SESSIONS IN CINCINNATI

**Sixteenth Annual Convention  
Attended by Many Promi-  
nent Delegates**

CINCINNATI, July 10.—The sixteenth general convention of the American Guild of Organists, held at the Netherland Plaza, June 14-17, brought together a large number of delegates from all parts of the country. The program of activities included a large number of interesting musical events as well as some profitable discussion. One of the first events, on June 14, was an unusual demonstration of electronic and pipe organs in St. John's Church, Covington, by George Y. Wilson of Cincinnati and John Hammons of Chicago. The purpose of the demonstration was to bring before the delegates the controversy which recently took place before the Federal Trade Commission in Chicago, as to whether the term "organ" can be applied to the new electronic instruments. The Guild took no official stand on the question.

Convention activities included a number of meetings, luncheons, and dinners, at which various topics concerning organ music and organists were discussed. Among the notables who addressed the delegates were Healey Willan, representing the Canadian College of Organists; Adolph Steutermann, of Memphis, Tenn.; Warden Charles Doersam; Harvey B. Gaul, of Pittsburgh, Pa., who gave an address on "The American Organist and American Composition"; Mark Andrews, of Montclair, N. J.; J. Alfred Schehl, Dean of the Southern Ohio Chapter of the Guild; Mrs. Clarence Dickinson, of Union Theological Seminary, New York; Mrs. J. W. Akin, Wichita Falls, Texas; Max Crone, of Northwestern University, Evanston, Ill.; Leslie E. Spelman, of Meredith College, Raleigh, N. C.; Harold E. Tower, Grand Rapids, Mich.; Rowland W. Dunham, Boulder, Colo., Associate Editor of the *American Organist*; Franklin Glynn, Memphis, Tenn., and Parvin Titus and Robert Crone, both of Cincinnati.

### Chamber Music Programs

The first day of the convention was marked by a chamber music concert by the Cincinnati String Quartet, composed of Leo Brand, Ernest Pack, Herman Goelich, and Arthur Bowen, and the

Cincinnati Madrigal Singers under the baton of John A. Hoffmann, dean of the Conservatory of Music. The next day, June 15, brought several events, a chamber music concert by the Cincinnati String Quartet, Ferd Prior, oboist, and Arthur Croley, of Toledo, portativ; an organ recital by Clarence Watters, of Trinity College, Hartford, Conn., a convention service at Christ Church, participated in by several church choirs and the Bach Cantata Club, under Parvin Titus, a vocal trio composed of Mary Johanning, soprano; Franklin Bens, tenor, and Cliff Harvuot, Jr., bass, with Dorothy Payne, organist.

Alexander Schreiner, of Los Angeles, gave an organ recital on Wednesday, and John Challis, of Ypsilanti, Mich., played a program of harpsichord and clavichord compositions on the same day.

### An Impressive Concert

The most impressive concert of the four-day period was given Wednesday night at Music Hall, attended by the entire convention. The performers were Julian Williams, of Sewickley, Pa.; Robert Noehren, of Buffalo, N. Y.; Catherine Crozier, of Rochester, N. Y., and Kenneth Osborne, of Holland, Mich. These artists were assisted by a group of musicians from the Cincinnati Symphony, of the percussion, brass, and wood-wind sections, in compositions for one and two organs and various instrumental combinations. Alexander Von Kreisler, of the Conservatory of Music, conducted.

A solemn high mass Thursday morning included compositions by J. Alfred Schehl, Robert Crone and Martin G. Dumler, both of Cincinnati. Two more organ recitals by Paul Callaway, of Grand Rapids, Mich., and Alexander McCurdy, Jr., of Philadelphia, Pa., at Music Hall brought the musical activities of the convention to a close.

The annual banquet of the convention was held in the Netherland Plaza Hall of Mirrors Thursday night, with Warden Doersam presiding. J. Herman Thuman, of the Cincinnati College of Music, was the principal speaker. R. L.

Euripides's 'The Cyclops' was recently produced in the Greek Theatre in Taormina, Sicily, with music by Giuseppe Mulè.



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## Opening Weeks of New York Stadium Concerts

(Continued from page 18)

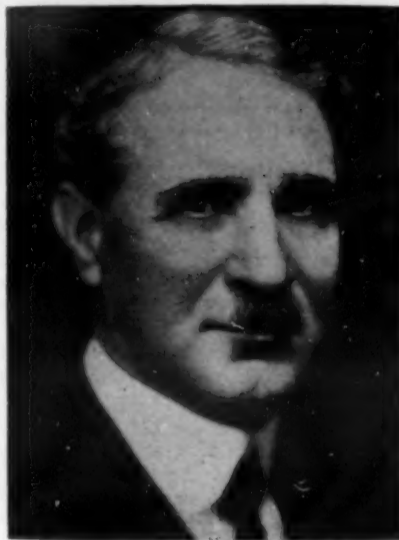
chorus's regular conductor. Choruses by Beethoven, Handel, Haydn, Grieg, Wagner, and Boito were sung. The audience was invited to join with the chorus in the singing of old favorites. The orchestra was heard alone in three overtures—those to Wagner's 'Meistersinger' and 'Tannhäuser' and that to Weber's 'Euryanthe'.

The insistent staccato of forbidden fireworks precluded any great absorption in the holiday Monday concert. Vladimir Golschmann, undaunted, conducted the delicate phrases of Mozart's 'Figaro' Overture and 'Haffner' Symphony; also Strauss's 'Till Eulenspiegel', Ravel's 'Pavane pour une Infante Defunte', Debussy's 'Afternoon of a Faun', and Liszt's 'Preludes'.

Mr. Golschmann presented his final program on July 6. It comprised two Beethoven works—the third 'Leonore' Overture and the Seventh Symphony—, Wagner's 'Lohengrin' Prelude and Ravel's second 'Daphnis and Chloe' Suite.

The largest audience to assemble in the Stadium, since the opening night, gathered on July 7 to hear the local debut of Amparo Iturbi, Spanish pianist, and sister of the celebrated José, who appeared with her, under the baton of Alexander Smallens. With the orchestra, the Iturbis played Mozart's Two-Piano Concerto in E flat and the 'Three Spanish Dances' of Manuel Infante in a new orchestral arrangement by the composer. Amparo won enthusiastic acclaim as an artist whose playing is characterized by the same technical mastery, nuance, and feeling for style as that of her brother. In consequence, the performance of the two was remarkably well balanced. At the close of the concert, Amparo encored with two solos. The orchestra responded well to Mr. Smallens's

leadership, playing the Overture to Gluck's 'Alceste', a Bach Prelude, Chorale and Fugue transcribed for orchestra by Abert, and Ravel's 'Le Tombeau de Couperin' Suite.



L. Camilieri, Conductor of People's Chorus

On the following evening Mr. Smallens conducted the Stadium premiere of Shostakovich's First Symphony. Other numbers were Wagner's 'Rienzi' Overture and 'Siegfried Idyll', Sibelius's 'Finlandia', and the Strauss 'Don Juan' tone-poem.

### Reiner Begins His Span

Fritz Reiner, newly returned from London's Coronation season, began his three week leadership on July 10, after a Stadium absence of six summers. His initial concert brought performances of the Bach-Weiner Tocatta and Fugue, Brahms's

Fourth Symphony, the Stravinsky 'Petroushka' Suite, and Wagner's prelude to 'Die Meistersinger'. (Except for the Stravinsky, this program was the same as that conducted by Mr. Reiner on his opening night at the Stadium in 1931.) The conductor's return to the Stadium won the vigorous approval of his first audience. The 'Petroushka' music, in particular, he colored with vivid strokes.

Mr. Reiner featured the Chorus of the Art of Musical Russia on his second night. Three operatic choruses were performed: The March and Polovtsian Dances from Borodin's 'Prince Igor', the Coronation scene from Moussorgsky's 'Boris Godounoff', (with Peter Nicolaeff singing Boris), and a set of Christmas carols from Tchaikovsky's 'Oxana's Caprice'. Among the orchestral works presented, was the Ravel orchestration of Mussorgsky's 'Pictures at an Exhibition'.

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## PHILADELPHIA SCHOOLS HOLD COMMENCEMENTS

### Conservatory and Zeckwer-Hahn Academy Award Certificates and Degrees to Graduates

PHILADELPHIA, July 10.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, held its sixtieth annual commencement exercises in the Bellevue-Stratford on June 2. An address was delivered by Madame Olga Samaroff-Stokowski and the diplomas and degrees were presented by Dr. E. Brooks Keffer, president of the board of directors, the recipients being: Olivia Jane Keate, Ellen O'Connor, Margaret Felton Schwartz, Allisse Harris Why, and Florence Wartman Paist, teachers' diplomas; Rita Elvira Bruni, Marvin Paul Gross, Jane Mary Kolb, and Harry Jones Tomlinson, Bachelor of Music degrees. A musical program was performed by the Conservatory orchestra under Boris Koutzen.

The Zeckwer-Hahn Philadelphia Musical Academy, Frederick Hahn, president-director, held its sixty-seventh annual commencement in Witherspoon Hall on June 3. The principal address was given by Guy Marriner, musical director of the Franklin Institute, who discussed 'Careers Through Music'. Recipients of degrees and diplomas were: John McLaughlin Klein and Julia Nagel Shanaman, Bachelor of Music degrees; Ruth Nugent Hunsberger, Ruth Frances Males, Teresa Perazzoli, William Henry Hamlin, Herbert E. Siegel, Aaron Lester Feld, and Eleanor Dale Newton, diplomas of graduation; Florence Eloys Bernhart,

Florence Helen Donald, Harry William Reiff, Jr., and Marian Elizabeth Mates, teachers' certificates. The Presser Gold Medal for piano pedagogy was awarded to Mr. Reiff, and the Harn Gold Medal for Teachers' Training Course in violin, to Miss Mates. W. E. S.

## TO PLAY NATIVE MUSIC

### National Orchestra and N.A.A.C.C. to Present Fifteen American Works

The National Orchestral Association and the National Association for American Composers and Conductors will collaborate next season in a plan to give fifteen new compositions by American composers.

The plan, formulated at the last annual meeting of the N.A.A.C.C., will enable native composers to have their works rehearsed by the National Orchestra under Leon Barzin, conductor. Those found worthy will be performed at the Association's public concerts or in a proposed three-day American symphonic festival in the Spring.

### Max Altglass to Resume Teaching After Tour in West Indies

Max Altglass, tenor of the Metropolitan Opera and vocal teacher, will sail on Aug. 5 for a five-weeks cruise of the West Indies and South America, after which he will return to New York to resume teaching. One of his pupils, Maria Müller, soprano, will be guest soloist at Leo Blech's farewell performance in Berlin and will sing in nine performances at Bayreuth under Furtwängler. Another of his pupils, Hans Clemens, tenor, has been re-engaged for his seventh season with the Metropolitan Opera, and Florence Wylde, mezzo-soprano, has been engaged by the San Carlo Opera Company for the coming season.

## WESTERN TEACHERS MEET IN SEATTLE

### Washington and Oregon Music Associations Hold Joint Convention

SEATTLE, July 10.—Seattle musicians as hosts spent many busy weeks in preparation for the joint convention of the Washington State and Oregon Music Teachers Associations which was held June 29, 30 and July 1 with a large attendance of delegates from all sections of the two states. Of special interest was the stress given to discussion groups under the title of conferences conducted by visiting teachers, Rudolph Ganz, from Chicago, leading the piano conference; Leon Sametini, from Chicago, violin; Arch Bailey, from Los Angeles, voice; Joseph Glokey, from Claremont, Calif., organ, and Carl Denton, from Portland, orchestral instruments.

Among the outstanding programs was one given by two visiting artists, Leon Sametini, violinist, and Arch Bailey, baritone, supported at the piano by Anna Grant Dall and Berthe Poncy Jacobson respectively. Washington professional musicians were represented in concert by the Seattle Chamber Music Ensemble, Esther Bienfang and Alice Peterson in two-piano numbers, and the Seattle Treble Clef Club, conducted by Edwin Fairbourn. Oregon professional musicians were represented by Ferdinand Sorenson, cellist; Carl Denton, pianist; Alice Bogardus, soprano, and Maude Ross Sardam, accompanist, and Tom O'Brien, pianist. The Organist Guild program was given by Lucien Becker, of Portland; Walter A. Eichinger, of Seattle, and Joseph Clokey, with brass and string ensemble assisting.

At the banquet it was proposed to mark the boyhood home of Henry T. Finck in Oregon, Oscar Thompson, editor of MUSICAL AMERICA, sending an evaluation of the noted critic's work. Clifford W. Kantner, of Seattle, president of the Washington association, and Franck G. Eichenlaub, of Portland, president of the Oregon association, divided honors in presiding over the joint meetings. Student programs and musical interludes gave added interest to the proceedings.

DAVID SCHEETZ CRAIG

### Bampton Sings at Covent Garden

Rose Bampton, who sang both contralto and soprano roles at the Metropolitan Opera last season, made her debut at the Covent Garden Opera House in London on June 29, when she sang the role of Amneris in 'Aida.' The Covent Garden appearance was Miss Bampton's second of this post-Coronation season in the British capital. On June 24 she was heard with the London Symphony in a concert at Queens' Hall under the baton of Artur Rodzinski.



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## Opera, Ballet, Symphony Occupy Parisians



Scene from 'Barn Dance' as Given in Paris by Philadelphia Ballet Group

(Continued from page 8)

plays amusing pranks with intervals and rhythms. It had to be repeated.

'Bucolique', a suite for harpsichord comprising a lyrical 'Chant Pastoral', a piquant toccata 'La Pluie au Printemps' and a vigorous 'Jeux de Nymphes' contains oppositions of sonority and borrowings from ancient Greek modes which are extremely well adapted to the instrument. Finally six smooth-flowing songs by Mme. Roesgen-Champion sung by Mme. Vallin terminated the program. Of these, 'Le Bonheur' and 'Le Cortège d'Amphitrite' to poems by Samain, and 'Mai' to words by the composer herself were particularly noted.

The complete well-organized demonstration of Rumanian music given last month under the auspices of the Rumanian Commission for the Exposition commanded attention. Not only were there Rumanian executants of admirable virtuosity and artistry, but the compositions by both mature and young composers proved to be of excellent quality.

Only in the last fifty years has Rumania responded to musical development, but the speed and amplitude of this response have put the Balkan nation on a par today with nations of long musical history. Rumania owns a treasure of folk-lore which has its roots in ancient Greece, Rome and Byzantium. While traditions have been preserved in monasteries, wandering tribes have enriched the language with Slavic elements. With this background, Rumanian musicians have expatriated themselves to study the music of France, Germany and Italy in order better to serve their own country. In the words of Enesco: "I have not left my country; I carry it within me."

Georges Enesco and Stan Golestan represent pioneering leaders of Rumania's musical expansion. Enesco, who enjoys a world-wide reputation and whose generosity toward his young compatriots is well known, needs no introduction. Golestan was born at Vashin and came to Paris a young man where he studied with Vincent d'Indy, Albert Roussel and Paul Dukas. He has an important musical baggage to his credit, and acts as a link between his country

Cathedral directed by Mgr. Dr. Gieburowski, which interpreted in an impeccable manner a cappella motets of various schools. Wanda Landowska and an instrumental ensemble presented early Polish music in a concert given in the Champs-Élysées Theatre under the patronage of the Polish Commission.

The Stockholm Symphony under the sure conducting of Nils Grevillius gave two concerts of works by Swedish composers of which a 'Poème Symphonique' by Nathanael Berg, a 'Voyage to America' by Hilding Rosenberg, a 'Sinfonia Espressiva' by Nystroem and folk songs sung by a fine baritone, Joël Berglund, and a brilliant tenor, Jussi Bjorling, were particularly appreciated.

### Philadelphia Ballet Wins Success

The Philadelphia Ballet Company, directed by Catherine Littlefield, won a decided success with 'Barn Dance', a refreshing reminder of plain, healthy, American country folk of the 1860's, in the Champs-Élysées Theatre. The music, built on folk tunes and old Virginian dances, lent a picturesque character to the performance. The jazzy 'Terminal', depicting the arrivals of commuters, Reno divorcees, a southern mammy, a crooner, and a Hollywood star also struck a favorable note with the European audiences. Ferdie Grofe's 'Mississippi' and Hart McDonald's 'Rhumba' were effectively played as overtures by the orchestra under Henri Elkan's direction.

The Vic-Wells ballet from London gave the première of Arthur Bliss's 'Checkmate' in the same theatre. To portray a chess game on the stage is no easy undertaking, and the first aim of the choreographer should be to avoid the length and immovability of a real game. The ballet was active and made an appeal to the emotions by placing Love and Death in opposition to each other. If the ballet had been shortened it would have been far more successful.

Following a prologue, the curtain rises upon a board showing the assembling of the red pieces. When the red king and the queen enter and all the pieces are in line, the black queen and two knights make the attack. The red queen is captured, and her king is menaced, but a red knight succeeds in overcoming the black queen. When, struck by her beauty, he hesitates to kill her, the queen seizes an opportunity to stab him in the back. Left alone, the red king is surrounded by his enemies, "checked" and finally "mated."

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## Events In Berlin

(Continued from page 28)

libretto and did a highly amusing little job on the side lines of production by transferring the vernacular of the byways of Venice into good substantial Munich Hofbräu.

A revival of d'Albert's 'Tiefeland' at the same house repeated the production that has been one of the biggest drawing cards of the repertoire, especially with Wilhelm Rode in his famous role of Sebastiano. Elsa Larcen was not exactly the Marta of one's dreams which is merely another way of saying that no small amount of temperament is required to return Rode's serves in this battle of the passions. The production was a very attractive one, however, and the palms for dramatic poise must all go to the live stock and barnyard fowl which played their role of local color with as little concern as though they were in their native corrals.

### Panizza Conducts Italian Works

A brilliant interlude was then contributed by Ettore Panizza who conducted one performance each of 'Aida', 'Tosca' and 'Rigoletto' with Vincenzo Guiccardi of Palermo as Rigoletto and Scarpia. No information was divulged regarding the number of rehearsals accorded him but he certainly transformed the ensemble and orchestra from a routine hurdy-gurdy into an artistic unit of electrifying vitality, incision and polish. The result was almost unbelievable and the public responded by giving the distinguished conductor an ovation that must have warmed the cockles of his heart no matter how accustomed he may be to such exuberant acclaim.

After this Italian prelude, the orchestra, chorus, ballet and leading solo ensemble of the Scala Opera under Victor de Sabata appeared at the German Opera in a three days guest-engagement in which 'Aida', 'Bohème' and Verdi's 'Requiem' were presented to the enraptured Berliners with a galaxy of soloists that numbered Gina Cigna, Ebe Stignani, Beniamino Gigli, Tancredi Pasero, Ettore Nava and Giuseppe Lugo. Everything possible in the way

of official favor and participation was done to accentuate the glamour of the event and the enthusiasm was sheerly overpowering. The performances were good routine productions with a lavish expenditure of luscious vocal material, but what was happening on the stage was of little moment as long as the name of Sabata was associated with it. His mere presence is enough to set the public wild and at the end of the performances the excitement reached a pitch of emotional frenzy that was beyond description. His popularity and triumph in Germany are colossal.

While speaking of festival revivals, very special mention must also be made of a really astonishing performance of 'Butterfly' at the Volksoper in the stage direction of Hans Hartleb and under the musical direction of Erich Orthman. The two re-translated the libretto and devoted artistic care to a number of other details so that beyond a slight stickiness in the opening duet, the whole proved an extraordinarily impressive and moving performance in which the familiar score struck one as a new experience owing to the supreme intensity of the interpretation. The scenery and costumes had been designed by W. Kubbernuss and Anke Oldenburger from original sketches in a Berlin museum and though no great or uncommonly endowed singers took part in the performance, even the most blasé critics and opera goers sat enthralled and left the theatre with the conviction that they had been witnessing a profoundly moving tragedy that had nothing to do with the 'Butterfly' of their routine experience. The production would have been notable anywhere but in the modest milieu of a People's opera the effect was as astonishing as it was indefinable.

### 'Popular' Concerts to Be Discontinued

After an uninterrupted history of fifty years, the so-called popular concerts of the Berlin Philharmonic on Tuesdays and Sundays are to be discontinued next season as it has been found that the most tactful efforts to quicken the vitality and extend the repertoire of these concerts have failed in view of the open opposition of their patrons to anything outside the immediate range of their limited artistic experience.

### Ernest Hayden Hull

Ernest Hayden Hull, naval architect, civil engineer, vocational guidance expert, and the husband of Vera Bull Hull, concert manager, died at his home on June 30, following a heart attack. He was born in Bath, N. Y., in 1881, and educated at Temple University and Webb Institute of Naval Architecture. For several years he was engaged in engineering in the Philippines and during the war did architectural work for the United States Navy. He is survived by his wife, his mother, two brothers and one sister.

### Florence M. Kirby

PITTSBURG, KAN., July 10.—Florence M. Kirby, pianist and instructor at Kansas State Teachers' College, died on June 10, at Rochester, Minn. Miss Kirby was a graduate of Bush Conservatory and spent a year in London with Matthay. Before teaching at Kansas State Teachers' College, she was a member of the faculty at Illinois Women's College and at Abilene, Tex.

### A Correction

In the obituary of Arnold J. Gantvoort, printed in MUSICAL AMERICA for May 25, it was stated that he had been on the staff and later been the director of the Cincinnati Conservatory. Mr. Gantvoort was connected with the Cincinnati College of Music, not the Cincinnati Conservatory.

## George Gershwin Dies at Age of 38



George Gershwin

HOLLYWOOD, July 11.—George Gershwin, composer, whose 'Rhapsody in Blue' as well as scores of popular songs have brought him world-wide celebrity, died in hospital today after an operation for a brain tumor. He had collapsed a fortnight ago in the studio of Sam Goldwyn for whom he was composing musical numbers for 'The Goldwyn Follies'. After a few days in the hospital, he was permitted to go to his home. Yesterday, however, he was returned to the hospital in a state of coma. His brother, Ira, who collaborated with him on many of his most successful works, and Mrs. Ira Gershwin were with him at the time of his death.

George Gershwin was born in Brooklyn, Sept. 26, 1898. He showed no interest in music as a child until he heard a school concert given by Max Rosenzweig, later known as Max Rosen, violinist. His family shortly afterwards, bought a piano and he had lessons from a neighborhood teacher. His first serious study, however, was under Charles Hambitzer, a versatile orchestra musician, who taught him harmony as well as piano.

After two years at the High School of Commerce, he obtained a position as "song plugger" with the publishing house of Remick, and about the same time, began to try his hand at composition. At the end of two years he left to make his first contact with the theatre as accompanist for rehearsals of 'Miss 1917' by Victor Herbert and was so successful that he was retained to play at Sunday Night Concerts which were a feature of the production. At one of these, Vivienne Segal sang two of his songs, 'You, Just You!' and 'There's More to a Kiss'.

Following this, he toured in vaudeville with Louise Dresser, was engaged by the Harms publishing firm as staff composer, and later as pianist with Nora Bayes. His first commission for the theatre was at the age of twenty when he wrote music for 'La La, Lucille', during run of which he came in contact with George White, which resulted in his writing music for 'The Scandals' for five years, beginning in 1920. While 'La La, Lucille' was running he wrote 'Swanee' to words by Irving Caesar. Al Jolson sang it in 'Sinbad' and more than 2,250,000 phonograph records of it are said to have been sold.

Seventeen musical comedies came from Gershwin's pen in the next thirteen years, among the more successful of which were 'Lady Be Good' in 1924; 'Song of the Flame', 1925; 'Show Girl', 1929; 'Of Thee I Sing', a play with music, the text by Ira Gershwin, winning a Pulitzer Prize in 1931, and finally an opera based upon Du Bose Hayward's play, 'Porgy and Bess', was given first in Boston in 1935.

During these years he had also been doing more serious composition in another

field. In the early 'Twenties, Eva Gauthier, giving a concert of all-American music in Aeolian Hall, placed a group of jazz songs in the middle of her program. Among these was Gershwin's 'Then Do, Do, Do, What You Done, Done, Done', with Gershwin at the piano.

Perhaps the most significant date in Mr. Gershwin's serious career, however, was the first performance of his 'Rhapsody in Blue', his best known work, by Paul Whiteman on Feb. 12, 1924, in Aeolian Hall, with the composer playing the piano part. This work has been given throughout the world. The New York Symphony then commissioned him to compose a work of symphonic character. He produced a Piano Concerto in F, which was played by the orchestra under Walter Damrosch in Carnegie Hall; with the composer as soloist. 'An American in Paris', also a commission, was produced by the Philharmonic-Symphony under Damrosch. The Boston Symphony under Koussevitzky, introduced his Second Rhapsody in 1932, with the composer as soloist.

An all-Gershwin program at the Lewisohn Stadium by the Philharmonic-Symphony in August, 1932, with William Daly conducting, drew a capacity audience of 18,000, with several thousand turned away. Another All-Gershwin program was given at the Stadium last August and drew another capacity audience.

During the past season, Gershwin's works led in the list of works by American composers given by orchestras in this country. Exclusive of repetitions of programs and concerts not given in home cities, ten performances were given of three compositions by four orchestras. Mr. Gershwin had appeared as soloist in his own works with various orchestras.

In the motion picture field, his music to the film, 'Delicious' for the Fox company is said to have netted him \$100,000. His 'Shall We Dance' with Fred Astaire and Ginger Rogers, made last year, is still showing.

Besides his brother, Ira, he is survived by his mother, another brother, Arthur, and a sister, Frances, the wife of Leopold Godowsky, Jr.

Funeral services were scheduled to take place in New York on the afternoon of July 15.

### Marcia Van Dresser

LONDON, July 11.—Marcia Van Dresser, American operatic soprano and actress, died here today after a long illness.

Marcia Van Dresser was born in Memphis, Tenn., Dec. 4, 1880, and after study with local teachers, went to Mrs. Robinson Duff in Chicago. She was for one season, 1898, with The Bostonians and was then engaged by Augustin Daly for his stock company in New York. Her rise in Daly's company was through an interesting circumstance. Ada Rehan, Daly's star actress, objected to the prominence which Blanche Bates gave to a part in 'The Great Ruby'. Miss Bates altered her acting at rehearsals, but on the opening night, played with such virtuosity as to completely overshadow Miss Rehan, and was promptly dismissed. Miss Van Dresser stepped into her role. She afterwards acted with Viola Allen in 'In the Palace of the King' and supported Otis Skinner in 1901, as Francesca in a revival of Boker's 'Paolo and Francesca'.

After further vocal study she sang minor roles at the Metropolitan during the season of 1902-1903, and on the advice of Mottl and Ternina, went to Europe where she studied with Hermine Bosetti in Munich and made her debut as Elisabeth in Dresden in 1907. After one year in Dresden she sang for three years at Dessau and after a summer's study with de Reszke was at the Frankfurt opera from 1911 till the outbreak of the war. She also sang guest performances in various German cities and at Covent Garden. She appeared in recital in New York in March, 1915, and made her real American debut as Elisabeth with the Chicago Opera, Nov. 25, 1915, singing chiefly Wagnerian roles until 1917, after which she toured in concert.

## Obituary

### Frederic A. Juilliard

TUXEDO PARK, N. Y., June 30.—Frederic A. Juilliard, nephew of the late Augustus D. Juilliard, whose bequest established the Juilliard Musical Foundation, of which he was president, as well as a member of the boards of other musical institutions, died suddenly at his home here yesterday morning, following a cerebral hemorrhage.

Mr. Juilliard was born in Santa Rosa, Cal., in 1867, and was graduated from the University of California in 1891. In 1924, he was president of the New York Philharmonic society and was recently re-elected a trustee of the Philharmonic-Symphony. He was a director of the Metropolitan Opera Association and of the Metropolitan Opera and Real Estate Company. His sister, Mrs. Mark A. MacDonald of Santa Rosa, survives him.

### Joseph Gahn

Joseph Gahn, at one time a member of the first violin section of the Boston Symphony, died in the Lenox Hill Hospital on June 9 in his seventy-second year. He was born in Bad Mergentheim, Germany, and came to America in 1885. He had taught in the Middle West and had been music editor for Carl Fischer, Inc. He had also published about 100 compositions.

## MUSIC TEACHERS OF MISSOURI CONVENE

### Thirty-fifth Annual Session in St. Louis Hears Pertinent Addresses and Discussions

ST. LOUIS, July 10.—The thirty-fifth annual meeting of the Missouri Music Teachers' Association was held at the Hotel Statler on June 30 and July 1. The sessions were extremely well attended and the discussions, programs and papers were well planned and illuminating. Local arrangements were under the direction of Ernst C. Krohn, the retiring President, and were well managed. Wednesday morning, June 30, was given over to the usual formalities and three excellent addresses, "An Apologetic for the American Composer" by Prof. Claude L. Fichhorn, Dean of the School of Music, Missouri Valley College at Marshall, Mo.; "Reminiscences of Brahms and Dvorak" by Dr. Louis Victor Saar and "Some Aspects of Teaching the History of Music" by Dr. James T. Quarles.

The afternoon session was devoted to excellently planned conferences on "Voice," led by William B. Heyne, and "Piano," led by Frank E. Arnhold. The annual banquet took place that evening. "Settlement Music," led by Edna Lieber, occupied the following morning and the afternoon was devoted to a discussion of "Economic Problems of the Music Teacher" and the presentation of a varied program of compositions of many types by Missouri composers.

T. Stanley Skinner of Drury College, Springfield, was elected president and Rogers Whitmore of the University of Missouri, vice president. Springfield was voted the place for the next meeting of the association which will take place in March, 1938. The local committee on arrangements included besides Mr. Krohn, the names of Mrs. Edith Habig, Edna Lieber, Margaret Lutkewitte, R. E. Stuart, Frank E. Arnhold, William B. Heyne, Leo C. Miller and Hugo Hagen. H. W. C.

## EASTMAN MUSIC SCHOOL BEGINS SUMMER TERM

### Conservatory Joins with University of Rochester in Offering Credits Towards Degrees

ROCHESTER, N. Y., July 10.—The Eastman School of Music, together with the University of Rochester, the College of Arts and Science, opened its summer sessions on June 28 and will continue them until July 31. Students enrolled in the Eastman School earn credit toward the degrees of Bachelor of Music, Master of Music, Master of Arts in Music, Doctor of Philosophy in Music. Work in the Eastman School may also be coordinated with study in the College of Arts and Science.

Teachers of music in schools are offered a wide range of instruction, including a number of courses in normal methods. Guest instructors supplementing the summer faculty are: Frederick H. Haywood, teacher of singing, and Gerard Hekking, 'cellist of the Paris Conservatory. Concerts are given in Kilbourn Hall by faculty members. A summer orchestra is organized in which membership is open to students without charge.

## Activities of Schools and Studios

### David Mannes School Engages New Faculty Members

The David Mannes School announces three additions to its faculty for its twenty-second season beginning next autumn. These are Harriet Van Emden in the vocal department and Stefan Sopkin in the violin department. Miss Van Emden was for a number of years a member of the faculty of the Curtis School of Music and Mr. Sopkin comes from the Louisiana State University where he was head of the violin department. Arpad Sandor will also join the faculty as head of a newly organized department of accompanying and coaching. Mr. Sandor will conduct both class and private lessons and will emphasize program building both for singers and instrumentalists.

Frank La Forge, composer-pianist and voice teacher, and Ernesto Berumen, piano pedagogue, are conducting their usual summer school until September first, and throughout the summer they will present artist students in weekly studio recitals. Also the La Forge-Berumen musicals will continue to be broadcast over the Mutual Broadcasting System.

Meta Schumann presented her class of junior pupils in a studio recital recently. With Miss Schumann at the piano, the young singers gave excellent performances of classical and modern songs including six by their teacher. Those taking part included Worth Blackburn, Louise Brion, Lillian Lang, Edwina Robinson and Doris Zweifel.

The Isabel Leonard School for the Singing and Speaking Voice is holding a summer session for the twenty-sixth season in the Carnegie Hall Studios. The courses embrace phonetics, deep breathing, body poise, co-ordination, tone-color and style.

Henry Pfohl, baritone, artist-pupil of Edgar Schofield, and E. Bronson Ragan, pianist, gave a joint recital at Plymouth Institute, Brooklyn, on June 14. Mr. Pfohl is director of music and soloist at Plymouth Church, Brooklyn.

Kate S. Chittenden, teacher of piano, presented a group of her pupils in an informal studio recital on the evening of June 10. Those taking part included Geraldine Bronson Farley, Mary Lou Danforth Zastrow, Edith Brooks Miller, James Parsons Ellis, Elizabeth Guion, Emilie Greenough Stehli and Hilda Davis.

Hanna Brooks, teacher of singing, is conducting a summer course in voice at the Community Y.M.C.A., Burlington, Vt.

### Summer Master School at American Conservatory

CHICAGO, July 10.—The fifty-first summer master school of the American Conservatory began on June 24 with a large enrollment in all departments. A novel feature of the curriculum is the vocal ensemble class under the direction of Robert Lee Osborn.

Pupils of the conservatory heard recently include Marion Setaro, soprano, who sang at the D.A.R. luncheon at the Blackstone Hotel on June 17; Virginia Strouse, soprano, pupil of Dudley Buck, who appeared at the alumni banquet of state colleges in Grand Rapids, Mich. John Thut, tenor, and Marvin Zyporan, pupils of Walter Aschenbrenner, with Fern Weaver at the piano, gave a recital at the Luther Institute on June 19. Doris Pagels, pianist, a child-pupil of Dorothy Foster, who won the recent Indiana State Federation of Music Clubs Contest, gave a recital in Michigan City on June 6.

Helen Hall Krum, violinist, pupil of Herbert Butler, gave the first of a series of recitals sponsored by the University of Minnesota on June 14. Margaret Gover Winston, soprano, pupil of Elaine De Sellem, with Theophil Voeks, gave a recital at the Casino Club on June 16. Virginia Ayer, contralto, pupil of Theodore Harrison, was one of the soloists in a performance of "Elijah" at Greencastle, Ind., on June 11. Mark Kondratieff, violinist, pupil of Mischa Mischakoff, has been engaged for the first violin section of the Indianapolis Symphony and will also teach at the Jordon Conservatory of Music.

CHICAGO, July 10.—Pupils of Sergei Tarnowsky, teacher of piano at De Paul University School of Music, who have appeared in recitals in the past month include Clara Siegel, Rose Goldberg, Virginia Lang, Mildred Froehlich and Dorothy Pollen. Blanche Barbot presented the following pupils in programs of interest: Miriam Lamb, Virginia Bowen, Estella Rue Bragg and Margaret Willum. Dorothy Schild, soprano, and Nicholas Semkoff, baritone. Pupils of Margaret Lester have given recitals recently.

CHICAGO, July 10.—Winners in the annual vocal contest held by the Chicago Council of Teachers of Singing under the direction of Thomas N. MacBurney and D. A. Clippinger, included, Sopranos: Bessie Gordon, Ruth McCormick and Margery Henner. Contraltos: Jane Nelson, Carolyn Eisman and Estelle Slabodkin. Tenors: John Blumquist, Arthur Nordhan and Lyle Schoeneck. Baritones: Clayton E. Halvorsen, Wilbur Forrester and Albert Caulders. Basses: Meredith Kinkade, Otto Moses and Ray Culp. All winners will be given private voice lessons for one year.

## GRADUATING CLASS OF THE CLEVELAND CONSERVATORY



Front row, left to right: Carl Graver, violin; Howard Swanson, theory; Jeanne Spielman, violin; Elizabeth Hill, cello

Back row, left to right: James Brooks, Jr., voice; Maryette Biggs, piano; Frances Buxton, violin. All received Bachelor of Music degrees

Master of Music degree graduates shown at the right were Jeanne Meehan and Clara Geo, piano; and Clement Miller, theory. Alma Barber also received the master's degree in theory



Hewett

## MUSIC FEATURE OF FAIR AT CLEVELAND

### Variety, Keynote of Programs at Great Lakes Exposition—Institute Alumni Concert

CLEVELAND, July 10.—The Great Lakes Exposition has opened its gates for its second season in Cleveland. Of most interest among musical attractions, the exposition officials are providing a regular series of personal appearances of prominent radio and concert artists at the Sherwin-Williams Shell located near the lake-front. In addition a concert ensemble under Myron Roman gives daily programs and each day Mr. Whipple is heard in recital on the electric organ. Rich's string ensemble gives concerts in the Horticultural Gardens. Winterland contributes its share with an impressive ice spectacle with music by Isaac van Grove. The Florida Exhibit features regular concerts by Leota Cordati Coburn, soprano; De Kascua Nollez, baritone; the Orange Blossom Quartet, and the Instrumental Trio.

### Alumni Recital Given

Alumni of the Cleveland Institute of Music gave their annual recital on the evening of June 21. Elaine Canalos, Jeanette Leisk, and Esfir Bershine were heard in a Handel sonata; Douglas Marsh and Lawrence Stevens gave the Beethoven A Major Sonata, Op. 67, for 'cello and piano; Theresa Hunter played a group by Debussy; Reuben Caplin sang a group of songs accompanied by Max Powers; and Lionel Nowak concluded with a group of piano solos.

STEWART MATTER

### Philadelphia Conservatory Announces Scholarship Contest

PHILADELPHIA, July 10.—The Philadelphia Conservatory of Music Announces that the piano contest for the D. Hendik Ezerman Foundation Scholarship, which entitles the winner to a year's free tuition under Mme. Olga Samaroff, will take place at the conservatory the last week in September. The scholarship is awarded annually. Full information may be obtained from the secretary, 216 S. Twentieth Street, Philadelphia, Pa.

### Pupils of Emanuel Zetlin Appear with Orchestras

Two pupils of Emanuel Zetlin, violinist and teacher, have been heard with success recently with major orchestras. They are Eva Stark who played with the Boston Symphony in Symphony Hall, Boston, on May 27; and Harry Cykman, with the Philadelphia Orchestra in Robin Hood Dell, Philadelphia, on June 26.

### Mrs. Jean Warren Carrick Brings Out New Teaching Work

Mrs. Jean Warren Carrick, dean of the enlarged and revised Dunning Course of Music Study, has recently revised, re-edited and added two additional courses to the Dunning Course of Music Study. Mrs. Carrick opened her normal class in New York on July 7.

### Rollins College Announces Changes in Conservatory Faculty

WINTER PARK, FLA., July 10.—President Hamilton Holt of Rollins College, announces changes in the faculty of the Conservatory of Music. These include the engagement of Alexander Bloch, violinist, as professor of music; Mrs. Bloch as assistant professor of piano, and the promotion of Christopher O. Honaas, assistant professor of music education, to be chairman of the faculty of the conservatory.

# Promenade Concerts Begin in Toronto

TORONTO, July 10.

THE largest audience that has listened to music in this city crowded the Arena of the University of Toronto on June 3 for the opening concert of the Promenade Symphony under Reginald Stewart. Every available seat was taken and thousands, many of whom had driven to Toronto from nearby cities were unable to gain admission.

The event was an all-British coronation program. It began with Elgar's Overture, 'Cockaigne', and concluded with the 'Coronation Ode' by the same composer. Handel's 'Water Music' Suite, and William Boyce's Symphony No. 1 also added the British touch. The major event of the evening was, however, the first performance of Healey Willan's 'Coronation Te Deum.' The orchestra was re-enforced by the Bach Choir of over 200 voices. Willan, who has been resident in Toronto for some years, has written a brilliant work in the modern mood while retaining the spiritual ecclesiastical tradition.

Percy Grainger gave his audience a thoroughly good time with his humorous adaptations of traditional English and American airs. He was repeatedly recalled and generously responded with his own good-natured compositions.

## Primrose's Suite Played

The second Promenade concert drew another capacity house on June 10. The guest artist was William Primrose, violist; Reginald Stewart, conductor. The concert opened with the witty and highly satirical 'Wasps' Overture of Vaughan-Williams. Then followed the first performance on this continent of the Suite for Viola and Orchestra by the same composer. Mr. Primrose, whose brilliant playing was so well known when he was with the London String Quartet, gave his third performance of this suite, adding his Toronto performance to that he played



The Toronto Promenade Symphony, Reginald Stewart, Conductor, Which Began Its Fourth Year of Concerts with an All-British 'Coronation' Program on June 3

with the London Philharmonic and the second with the Berlin Philharmonic. Franck's Symphony in D Minor was given a dramatic reading.

Because of the hundreds of requests from those who were unable to gain admission to the opening concert, a second performance of Willan's 'Coronation Te Deum' was given, the Bach Choir assisting the orchestra. The music again aroused tremendous enthusiasm. The orchestra, choir, conductor and composer were applauded until the work was repeated. Primrose contributed a number of solos as encores.

The Promenade Symphony, now in its fourth year in this city, has, in the last few years, contributed largely to

maintaining throughout the spring, summer and early fall, a rendezvous for those who delight in serious music. Last year nearly 100,000 were registered at the twenty concerts. The two concerts of the present season have broken all previous records. Twenty concerts have been planned for this season extending to the middle of October. Guest artists will be presented at each concert and those already announced include: Clyde Barrie, baritone; Malcolm and Godden, two-piano recitalists; Emily Roosevelt, soprano; Evelyn Howard-Jones, pianist; Stephan Hero, violinist, and Lawrence Power, baritone. Other soloists will be announced as the season progresses.

ROBERT H. ROBERTS

## NEW MUSIC ON CHAUTAUQUA PROGRAMS

### Works by American Composers to Be Represented—Names of Soloists Given

CHAUTAUQUA, N. Y., July 10.—Symphonic programs under the baton of Albert Stoessel, conductor of the Chautauqua Symphony; opera performances, and chamber music programs, as well as Little Symphony programs, will be given during the months of July and

August at the Chautauqua Institution.

Works to be played by the symphony new to Chautauqua audiences include MacDowell's Second Piano Concerto; Beryl Rubinstein's Piano Concerto; Samuel Barber's Overture to 'The School for Scandal'; excerpts from Stoessel's 'Garrick'; Bloch's Concerto Grosso; Taylor's Suite, 'Through the Looking Glass'; ballet music from 'Casanova'; Harl McDonald's 'Rhumba'; Baron's 'Fosteriana'; Wagenaar's Third Symphony, Walter Howe's Suite, and Stoessel's Suite 'Antique'.

Soloists appearing with the orchestra include Ernest Hutcheson, Austin Conradi, Beryl Rubinstein, Vera Appleton and Jacques Abram, pianists; Georges Barrère, flute; Mischa Mischakoff, violinist; Georges Miquelle, 'cello; Frederick Dvornch, violinist; Bernard Greenhouse and Harry Fuchs, 'cello; Nathan Gordon, viola; Josephine Antoine, Maxine Stellman and Susanne Fisher, sopranos; Joan Peebles and Pauline Pierce, contraltos; William Hain and Clifford Menz, tenors; Donald Dickson, Evan Evans, and Gean Greenwell, baritones.

Operas to be performed include Mr. Stoessel's 'Garrick', 'Rigoletto', 'La Bohème', 'Martha', 'Iolanthe', and 'The Chocolate Soldier'.

The Mischakoff String Quartet will be heard in a series of three concerts in Norton Hall and each program will include an American work. Those listed

for performance are Quincy Porter's Fifth Quartet, Vittorio Giannini's Quintet, and Marion Bauer's Sonata for Viola.

The Chautauqua Little Symphony, Mr. Barrère, conductor, will give a week of concerts and the choir of 300 voices, Walter Howe conductor, will give weekly programs.

## WORCESTER FESTIVAL PLANS ARE GIVEN

### Two Works New to America to Be Performed—Opera and Cantatas Announced

WORCESTER, July 10.—The seventy-eighth annual Worcester Music Festival will open on Oct. 4, with a program of short choral works. Kodaly's 'Te Deum' and 'Tudor Portraits' by Vaughan Williams will have their first performance in America. Damrosch's 'An Abraham Lincoln Song' and a Schumann motet will be heard. Susanne Fisher will be featured in arias.

Sascha Gorodnitzki, pianist, and Georges Barrère, flutist, are the soloists for Tuesday's orchestral concert. A concert for children will be given on Wednesday afternoon. Pierne's 'St. Francis of Assisi', last heard here in 1913, will be sung on Thursday, with Paul Althouse in the title role.

Rosa Ponselle will be heard on Artists' night when the chorus will sing three unaccompanied works by Elgar.

'Garrick', the Stoessel-Simon opera, will be given on Saturday with virtually the same cast as at its New York premiere of Feb. 24. Alfredo Valenti will be stage director. The festival's own opera chorus will assist.

Albert Stoessel will conduct all of the programs. Arthur J. Dann will assemble and train a chorus of school-children for the Thursday cantata. Other singers to be heard include Doris Doe, George Rasely, Theodore Webb, John Gurney, Pauline Pierce, Donald Dickson, Gean Greenwell, Alice George, Albert Gifford, Glenn Darwin, Fletcher Smith, Allan Stewart, David Otto, Annamary Dickey, Leslie Partridge, Samuel Rea, Lillian Jensen, Mae E. Hackett, and Alex Walkinshaw.

JOHN F. KYES

## AWARDS ARE OFFERED BY MUSIC FRATERNITY

### Sigma Alpha Iota Announces Prizes to Be Given for Best Choral Works and Song

The choral awards committee of Sigma Alpha Iota, national music fraternity, has announced that Sigma Theta Chapter of the Eastman School of Music, Rochester, is sponsoring an award of \$150 for an a cappella chorus for women's voices. Mrs. Arthur J. May heads the local committee and Mrs. Paul Steese is chairman for Eta Province. Other awards of \$350 for a choral work for mixed or women's voices and orchestra, and \$100 for a short work for women's voices accompanied, are being offered by the national society.

Omega Chapter of the Chicago Conservatory of Music has offered a prize of \$100 for the best fraternity song or hymn. Mrs. Cora Grimm Ryerson is chairman of the local committee and Mrs. John Charles Carroll, chairman for Gamma Province. The gift was made possible by a benefit concert given recently at the Edgewater Beach Hotel by honorary members and husbands of the members.

## BLUE RIDGE TO BE SCENE OF FESTIVAL

### Fourth Annual Mountain Choir Event to Be Held in Mountain Lake Park Theatre

MOUNTAIN LAKE PARK, Md., July 10.—This locale will attract 4,000 visitors on July 18, when the fourth annual Mountain Choir Festival will be held in Mountain Lake Park's large open-air rain-proof amphitheater in the Blue Ridge mountains.

Among distinguished visitors who will take part in the festival are Dr. John Finley Williamson, founder and director of the Westminster Choir School; Harvey Gaul, organist, and Henry Holden Huss, American composer. Sponsors include Mrs. Otto Kahn, Mrs. Theodore Roosevelt, Sr., F. Melius Christiansen, conductor of

the famous St. Olaf choir; Dr. T. Tertius Noble; Clarence Dickinson, and Dr. William Powell Twaddell.

Dr. Williamson will conduct the festival chorus of 1,000 voices during the evening program, following a procession at sunset, and a Choral Eucharist in which Dr. Felix G. Robinson, founder and director of the festival, will be the celebrant, assisted by his brother, Dr. Ralph C. Robinson. Dr. Robinson, recently appointed to the faculty of Westminster Choir School, at Princeton, as a lecturer on The Christian Liturgies, has personally supervised preparations and early rehearsals for the festival. Rubrics for the order of service of the procession, together with rubrics for vestments and the line of march, have been derived from ancient usages such as the Sarum and the Gallican Agenda.